

MUSICAL AMERICA



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NEW OPERA HOUSE RUMORS IN THE AIR

**Much Talk and Few Facts
Concerning Melba's
Scheme.**

**Plan is Being Discussed, However, and
Oscar Hammerstein is Said to be Deep-
ly Interested—Premature Publicity May
Affect Project.**

Rumors to the effect that a group of well-known New Yorkers are considering a plan to construct a five-million-dollar opera house in which Mme. Nellie Melba will have an interest and will be the prima donna, with Oscar Hammerstein as director, were freely circulated during the past week.

Like a rolling snowball, the story gained in magnitude as it progressed, until it consisted of a plan to tear down Carnegie Hall, sell the Metropolitan Opera House, convert the Manhattan into a hippodrome and focus all the operatic effort of the city into one building.

This elaborate and imaginative proposal was one of the principal subjects of discussion in opera circles during the week. Investigation on the part of the daily papers failed to reveal any definite substantiation of the rumors, and in one journal Mr. Hammerstein is quoted as characterizing the story as a "bad dream."

It is known, however, that a plan to establish another opera house in New York has been seriously considered recently and that Mme. Melba has more than a passing interest in the scheme. Furthermore, the intimation that the Pennsylvania Railroad is anxious to secure the site upon which the Manhattan Opera House now stands, lends color to the supposition that Mr. Hammerstein will soon look for new quarters.

Mme. Melba, through her secretary, informed MUSICAL AMERICA that the premature publicity that the plan had received might cause a serious set-back. She states, however, that the money has already been assured those who are interested in the proposed opera house, and that if the plan culminates operations will be begun in about two years.

WHERE WILL BONCI SING?

**Conried and Hammerstein Both Confi-
dent of Getting Tenor's Services.**

The question, "Where will Bonci sing next year, at the Metropolitan or Manhattan?" was answered by Mr. Conried this week by the following statement: "Bonci must sing for me or else forfeit \$100,000, in accordance with the contract he has signed with me."

Mr. Hammerstein answers the question by saying that when his lawyers "get started" Bonci will realize that he must sing at the Manhattan if he sings in New York at all.

Composer Dies on Train.

EL PASO, TEX., March 5.—As the Mexican Central passenger train was crossing the Rio Grande last night from Mexico, Señor Manuel Marin, a musician and composer, famous in Mexico, died. He was on his way to California to visit a son.



GIUSEPPE CAMPANARI

Noted Operatic Baritone Who is Now Touring America, Appearing in
Concerts and Recitals

"SALOME" DROPPED.

**Conried Decides Not to Give it on the
Road, After All.**

"Salome," it was formally announced this week at the Metropolitan Opera House, will not be taken on the road.

It had been the plan of the management to present the music drama in Boston, Chicago, and two or three other of the larger cities, but opposition "in some quarters," it was said, still continues, so it has been thought better to drop the work for the present.

Mr. Conried announced on Thursday, however, that he will produce "Salome" again next year at the Metropolitan Opera House, and that Richard Strauss will come over and conduct several performances of it, in accordance with the terms of a contract that the impresario has made with the composer. Certain features of the production will be changed for next season's revival.

Mr. Conried is also planning to put on "Feuersnoth," Strauss's first opera of importance, which was first produced four years ago in Berlin. It is a short work and will be presented in conjunction with "Haensel und Gretel."

GODOWSKY TO TOUR AMERICA.

**List of Pianists to be Heard Here Next
Season a Brilliant One.**

It is announced that Leopold Godowsky, the distinguished Polish pianist, who since 1900 has been a resident of Berlin, will make a tour of this country next season. Godowsky was for five years the principal of the pianoforte department of the Chicago Conservatory of Music.

Vladimir de Pachmann is also coming for another tour, which, he declares, will be his last visit to this country, as he dislikes the sea voyage and the discomforts of constant traveling. He will sail from Europe in July. Paderewski comes early in the Autumn and Harold Bauer and Josef Hofmann will also be here.

American Girl's Triumph in Munich.

Word has just been received from Munich that Josephine Scheffer, of Brooklyn, made a successful debut in that city as Elizabeth in "Tannhäuser," receiving six recalls after the second curtain. Miss Scheffer made her first appearance at the Metropolitan as the Priestess in "Aida," and sang smaller rôles for two seasons.

CONRIED ANNOUNCES INTENTION TO RETIRE

**He Will Leave Metropolitan
After Expiration of Present
Lease.**

**Impresario Confirms Statement Printed first
in "Musical America" on January 26—
Plans to Control all Great Operatic
Singers in the World.**

Heinrich Conried, director of the Conried Metropolitan Opera Company, announced this week that he will retire from the management of that institution when his present lease expires, in 1911, indicating the first step in the realization of the proposed important changes in New York's operatic situation published for the first time in MUSICAL AMERICA on January 26.

That Oscar Hammerstein will take the position Mr. Conried formerly held as leading figure in America's operatic affairs now seems certain in view of the fact that Mr. Conried's determination to retire is due in a measure to the losses sustained by the Metropolitan as a result of Mr. Hammerstein's entrance into the same field.

It is said on good authority that the Manhattan Opera House has caused a nightly loss of \$2,000 to the Metropolitan and that the latter institution has this year incurred a deficit of \$100,000.

While Mr. Conried is preparing to sever his relations with the Metropolitan, it is evident that he is planning a bigger and more important venture which will give him practically the control of all the leading operatic artists in the world. His new contract with Enrico Caruso, the tenor, gives an insight into the proposed scheme. Caruso after next season may be engaged to sing in any part of the world only through Mr. Conried, according to his agreement with the impresario, and it is said that in the future all contracts that Mr. Conried will make with the more important operatic artists will contain similar provisions.

In this way Mr. Conried proposes to control the services of all operatic singers for whom there is a great demand and through the Conried Metropolitan Opera Company—a corporation in which he holds the controlling interest—create an operatic trust that will be able to dictate terms for all the leading artists in this country and abroad.

In the meantime Mr. Hammerstein has not been inactive in preparing himself to meet any situation that may arise through his rival's venture and, although he refuses to divulge his plans, it is known that he is interested in the proposition to establish in New York a new opera house that will eclipse any in the world in its grandeur and general scope.

AMERICAN HONORED ABROAD.

**Putnam Griswold, Basso, Invited to Sing
Before Emperor William.**

BERLIN, March 4.—Emperor William asked Putnam Griswold, the American basso, who is engaged by the Royal Opera House, to sing at the palace Saturday evening, after a dinner which his Majesty gave to the ambassadors. The Emperor complimented Mr. Griswold in cordial terms.

GABRILOWITSCH HIS OWN INTERPRETER

Conducts Volpe Orchestra's Performance of His Work at Carnegie Hall.

The second subscription concert of the Volpe Symphony Orchestra at Carnegie Hall on Sunday brought forward Ossip Gabrilowitsch in the triple capacity of pianist, composer and conductor, as, besides playing the Schumann concerto in A minor, he directed the orchestra's performance of his own recently completed "Overture Rhapsodie," Opus 6.

Under Arnold Volpe's bâton the orchestra played Haydn's symphony in G major, No. 13, Tchaikowsky's highly colored fantasy, "Francesca da Rimini" and Wagner's "Kaiser Marsch." The audience, which was of goodly dimensions, gave every evidence of thoroughly enjoying the programme.

The orchestra's playing was animated by a refreshing spirit of enthusiasm that revealed itself in alertness of attack, a fine volume of virile tone and conscientious attention to minute detail. The Haydn symphony, with its stately simplicity, its light-hearted merriment and its clean-cut outlines gave special pleasure. The interpretations of the Tchaikowsky and Wagner numbers showed an equally comprehensive grasp of their possibilities.

In the Schumann concerto Mr. Gabrilowitsch found ample scope for the play of his poetic imagination, which was faithfully reflected in the variety of touch and tone the young Russian has at command. His reading of the work was, however, entirely devoid of disturbing erraticism. In response to persistent applause he returned to the piano and played Schumann's familiar "Nachtstück" No. 4. In conducting his own composition for orchestra he displayed the ease and authority of a man long experienced in handling large bodies of instrumentalists. His "Overture Rhapsodie," while essentially Russian in conception, is stamped by originality of invention and skill in instrumentation. It was given in a manner that revealed its many merits with due effect and was well received by the audience.

STREET CLEANED FOR MELBA.

Prima Donna Objected to Condition of Thirty-fifth Street.

Mme. Nellie Melba objects to the condition of Thirty-fifth street in the vicinity of the stage door of the Manhattan Opera House, through which her carriage rolls to and from rehearsals and performances. The other day she telephoned to the opera house a request that the Street Cleaning Department be notified to clean the objectionable thoroughfare before the performance of "La Bohème" Friday night of last week.

Accordingly Mr. Craven, the Street Cleaning Commissioner, was rung up on the 'phone. He couldn't be found, but his representative expressed interest in the condition of things in Thirty-fifth street. He regretted, however, that the matter could not be attended to with the speed requested, as to do so would interfere with many plans of the department and displace many men who have been assigned to various parts of the city. At the earliest possible moment the matter was attended to.

Mme. Melba's renewed inquiries concerning the probable condition of the street received the assurance that everything had been done, and when her carriage rolled across Thirty-fifth street beyond Eighth avenue the venerable vegetables had been removed.

MARION WEED FOR GERMANY.

Dramatic Soprano of the Metropolitan Opera House to Sing Abroad.



MARION WEED

American Soprano Who is Engaged for Wagner Festivals in Magdeburg and Hanover.

Marion Weed, the American dramatic soprano of the Metropolitan Opera House, has several European engagements for the early Summer.

Immediately after the close of the road tour of Mr. Conried's Company Miss Weed will sail for Germany, where she will sing at the Spring Wagner festivals in Magdeburg and Hanover.

CINCINNATI PLAYERS MAY COMPROMISE

Demands of Directors of the Symphony Orchestra Likely to be Met by the Musicians.

CINCINNATI, March 4.—Frank Lohmann, president of the Musicians' Protective Association in Cincinnati, has received a letter from Mrs. C. L. Holmes, president of the Cincinnati Symphony Orchestra Association, in regard to compromises on the part of the musicians in the matter of an orchestra and prices to be paid.

Mrs. Holmes and the Board of Directors claim that the union makes such financial demands that it is impossible to present a symphony season without an exorbitant price being placed upon the tickets.

Mr. Lohmann, when questioned on the subject, replied: "I can not speak officially, but personally I am quite willing to state that the musicians have every desire to aid the Symphony directors in their plans for an orchestra."

"We want very much to see a continuance of an orchestra, and I feel safe in stating that every effort will be made to consummate an amicable arrangement between the directors and musicians."

Conried After More Sopranos.

Heinrich Conried is said to be negotiating with Frau Wittich of the Royal Opera in Dresden and Ellen Gulbranson, the Swedish dramatic soprano, with a view to their engagement for the Metropolitan Opera House next season. These singers are among the most prominent interpreters of Wagnerian rôles in Europe to-day. Frau Gulbranson has sung *Brünnhilde* and *Kundry* at Bayreuth.

Jacoby to Make Concert Tour.

Josephine Jacoby, one of the Metropolitan Opera House contraltos, is planning an extended concert tour, on which she will be accompanied by Florence Hinkle, John Young and Frederick Wheeler.

HOW HAMMERSTEIN GOT 'BOHEME' SCORE

Conductor Tanara Wrote all Orchestral Parts From Memory.

There was more than one good reason why M. Tanara, and not M. Campanini, conducted "La Bohème" at the Manhattan Opera House Friday of last week.

"Had M. Campanini conducted 'La Bohème' for me," said Mr. Hammerstein, "he would have incurred the enmity of the house of Ricordi, one of the strongest musical influences in Europe. Therefore, I did not ask him to do this. I did not want to put him in a false position."

"I hear that George Maxwell, the gentleman with whom I had the lawsuit, has written a public letter stating that I have not the correct orchestral parts of Puccini's 'La Bohème'."

"It is true I have had a struggle to get them. Every music house, every conductor in America, has been warned against giving them to me. Ricordi & Co. of Milan have threatened the managers of every opera house in Europe that if they should give me or any of my representatives the orchestral parts of 'La Bohème' they would never again be permitted to play one of Puccini's operas."

"Well, I have the parts." And this is the way Mr. Hammerstein got the parts. M. Tanara, whose size is in the inverse ratio of his brains, and who knows the score note for note, rewrote every part for every instrument from memory. It was Tanara with whom Geraldine Farrar studied the rôle of "Butterfly."

NORDICA SEES BULL FIGHT.

Singer Rewards Woman Matador With a Substantial Sum of Money.



MME. LILLIAN NORDICA

American Prima Donna Who Rewarded Matador at Bull Fight in Texas

EL PASO, TEX., Monday.—Lillian Nordica and ten thousand other persons gathered yesterday at the Juarez (Mexico) Plaza del Toros to see a bull fight, in which professional female Spanish matadors and banderillos killed three out of four bulls.

Two of the bulls killed would have done credit to any male matador who ever appeared in the Juarez plaza. Mme. Nordica, in whose behalf one of the bulls was killed, rewarded the successful matador with a roll of bills.

FRITZ SCHEEL'S CONDITION.

Doubt Expressed As to Philadelphia Orchestra Conductor's Recovery.

PHILADELPHIA, Mar. 4.—Fritz Scheel, who has conducted the Philadelphia Orchestra a number of seasons, and who suddenly and mysteriously went into a sanitarium, is said to be in a very serious condition.

For a time not a word would be said regarding the cause of Scheel's condition. All sorts of stories were heard, but one contradicted the other.

Scheel was sent to Atlantic City in charge of a physician. The next day it was said that he was on the Boardwalk. Several days after that the news was spread that he had suddenly returned to Philadelphia.

Then came rumors that he had been placed in a sanitarium.

Now it is announced that his malady is declared to be physical as well as mental, and that his condition is called "double pneumonia."

It is also added that he may never recover.

No official statements have been issued, but it looks as if the Philadelphia Orchestra would have a new conductor next season.

BOSTON'S OPERA WEEK.

"Salome" Will Not be Given—Miss Farrar to Appear Three Times.

BOSTON, March 4.—The operas to be given here by the Metropolitan Opera Company during the week of April 1 are scheduled as follows:

On Monday, "Faust," with Geraldine Farrar and Andreas Dippel in the leading parts; Tuesday, "Tosca," with Emma Eames and Mr. Caruso; Wednesday matinee, "Madama Butterfly," with Miss Farrar and Mr. Dippel; Wednesday evening, "Tristan und Isolde," with Johanna Gadski, Mme. Schumann-Heink and Alois Burgstaller; Thursday, "Martha," with Bessie Abott, Louise Homer and Messrs. Caruso and Journet; Friday, performance not announced; Saturday matinee, "Aida," with Mme. Eames and Mr. Caruso; Saturday evening, "Tannhäuser," with Miss Farrar, Marion Weed and Mr. Burgstaller.

BELLA ALTEN NOT TO RETURN.

German Soprano of the Metropolitan to Sing in Berlin Next Season.

Bella Alten, the young German soprano, who has sung the ingénue rôles at the Metropolitan Opera House since Fritz Scheff left there, has not been engaged for next year, and will spend the season in Germany. Miss Alten herself says that she wishes to spend a Winter in her own country and that she will sing in opera in Berlin next year.

She has appeared successfully in many parts at the Metropolitan, but she is especially well known for her characterization of Gretel in "Hänsel und Gretel." Other parts she sings are *Musetta* in "La Bohème," *Nedda* in "Pagliacci," *Olga* in "Fedora," the shepherd in "Tannhäuser," one of the Rhine Daughters, and one of the Walküren in "The Ring."

Mr. Fanning's Recital.

At Steinway Hall on Friday afternoon of last week Cecil Fanning gave a song recital, the programme ranging from an aria from Haydn's "Seasons" to songs of Schubert, Richard Strauss, and Hugo Wolf, as well as ballads of Loewe, which Mr. Fanning sings most effectively. Mr. Fanning has a beautiful mellow baritone, true musical feeling, intelligence, and sincerity. He was accompanied by H. B. Turpin.

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LENA G. HUMPHREY, Manager.

Puccini's Impressions of America and Americans

Surprised Over Enthusiasm For Music in This Country.

Mere mortals wondered "What are all the newspaper men here for?" when they saw the swarm of black coats occupying the centre of the stage—that is, the lobby of the Hotel Astor, Wednesday evening of last week. The explanation soon came in person—and a huge seal-collared great coat. It was Giacomo Puccini, the distinguished composer of "Madam Butterfly," "Tosca," "La Bohème," and "Manon Lescaut," who had bidden his friends of the press to a final "round table" meeting, before his sailing for home, Thursday. Then the air begun to hum with greetings in Italian and French, so that the bell boys decided that not in the memory of life in the lobby had the atmosphere been so exhilarating.

Then the bevy of black coats, under the fatherly guidance of Charles Henry Meltzer, trailed reverently after the maestro, to a room almost filled by a large oak table.

"I didn't believe," said the maestro, "that there was so much enthusiasm for music in America. And the taste seems so eclectic, there are no prejudices. Italian music and Wagner are both listened to with the greatest interest. Both opera houses are always crowded. When I came to America, I visited the theatres a great deal, looking for something original. I wanted a subject for a new opera, not necessarily American, but something which had not been touched on in Europe, something which appealed to Americans. This being a new people, I thought it less likely to be bound by convention than European nations. I regret that I did not find what I looked for."

"What I do admire immensely is the American girl as portrayed in your plays. The naïveté of the 'Girl of the Golden West' is adorable. I was much impressed by the sincerity of your actresses. Your women are incomparable."

"What do you think of Americans at the Metropolitan?" was then asked—"Miss Farrar, for instance?"

"Oh, she is delightful. I had to tell her very little. It is all herself that she puts into the rôle. Mme. Eames I admire for her lines, the beauty and dignity of her poses—very fine. One of the most interesting singers at the Metropolitan is Mme. Cavalieri. Her career has been truly marvelous. By dint of hard work and will power she has raised herself from the Folies Bergères in Paris to the stage of the Metropolitan. She has great talent and temperament, but she must still work."

A chorus of interested voices then asked "What of Zenetello, Mr. Hammerstein's new tenor?"

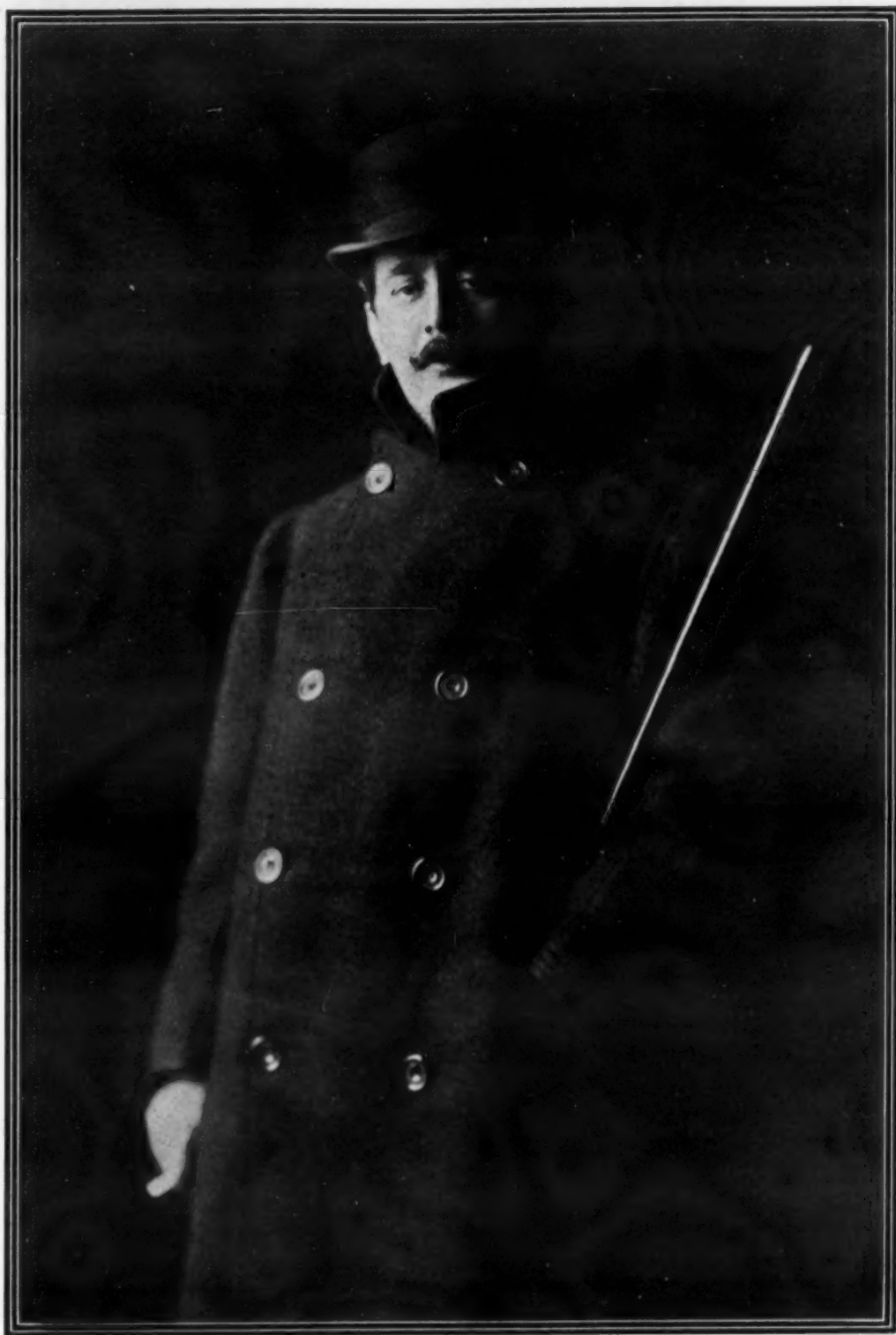
"He created the part of Pinkerton in 'Madama Butterfly.' Besides that I have only heard him in the 'Ballo in Maschera,' in both of which he was splendid. His voice is between a lyric and dramatic tenor."

"The Boston Symphony Orchestra made a profound impression on me. I wish I could hear it play some of my things. Such warmth, such precision and vigor I have never heard."

Asked why he did not write a cycle of opera about a national Italian theme, as Wagner had about a German, he said, "There is no national subject which has sufficiently interested me. Benvenuto Cellini? No, there is no love in it."

"Invent the love motive," was suggested.

"Love cannot be invented, it must grow," came the answer. "Mr. Belasco



—Photo by Bangs

Giacomo Puccini, the Celebrated Italian Composer, From a Photograph Taken Just Before He Sailed From America, and His Autograph Written Especially for "Musical America"

has, however, promised me an unused theme for an opera."

Some one mentioned the magic word, "Salome." Puccini laughed and shook his head. "I had thought of producing my 'Manon,' but after 'Salome'—!"

In manner, Mr. Puccini is simple, di-

rect and forceful. Repose marks his every gesture and firmness of purpose characterizes his expression. Many times did he remark that his visit had been very gratifying and delightful and that he was only saying "au revoir," for he would surely return. E. L.

MARIE HALL HERE FOR CONCERT TOUR

English Violiniste Returns Fresh From European Triumphs.

Marie Hall, the celebrated English violiniste, who is to tour this country in concert, reached New York Saturday night on the steamship *Lucania*.

Miss Hall created a sensation in America last year, when she was first heard on this side of the Atlantic, having been booked for a concert tour for five years at \$1,000 for each performance. In London and Paris she has received as high as \$5,000 for a single concert.

Probably the history of no musician now before the public is more interesting than that of Miss Hall. When only nine years old she played in the streets of Bristol, England, for pennies. Her playing so captivated Kubelik's master that he took her in hand, graduating her as his greatest pupil and presenting her with his \$10,000 Stradivarius.

Miss Hall brings with her to America Paganini's own violin, which has been resting in the royal collection since its owner's death. The instrument was presented to her by the English people, \$30,000, the amount paid for it, being collected by popular subscription. Miss Hall is only twenty-one years old.

"NO MORE OPERA FOR ME"—G. CAMPANARI

Noted Baritone Says He Prefers Concert Stage, After Completing San Carlo Company Engagement.

KANSAS CITY, Mo., Feb. 28.—"No more opera for me. My appearance as *Rigoletto* last night probably will be my last in grand opera." Giuseppe Campanari, formerly of the Metropolitan, now a member of the San Carlo Opera Company, made this statement to-day.

"Retire? No, no, not entirely. I shall sing, but no longer in opera. The concert stage I like best. In the San Francisco earthquake I lost all my costumes, everything. I will not buy more. I was engaged by Mr. Russell for only a few performances. I leave to-night for Pittsburgh, where I will sing twice with the Symphony Orchestra, then I will go to my home, in New York, and will sing a few times with the Thomas Orchestra."

"I love my home in New York too well to travel any more. There is my wife and our three children. I want to be near them. Besides, is it not better that I should retire when I am in full power than to go on until they begin to say I am a 'dead one'? I have been singing now for more than twelve years, much of that time with the Metropolitan Opera Company. That is long enough. Now I will take life easier and sing only in concert."

NO ADDED OPERA NIGHTS.

Rumor of Two More a Week Next Season Denied at Metropolitan.

A persistent rumor that two subscription nights, Tuesdays and Thursdays, would be added to the opera week next season at the Metropolitan Opera House was denied this week by the management of the Metropolitan.

"It would be impossible," said a member of the executive staff, "for there would be no time for rehearsals. If the chorus and orchestra work every night it is impossible to prepare new operas."



JOSEPH L. HEVINNE
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"LA BOHEME" GIVEN DESPITE THE RICORDIS

Melba and Bonci Head Fine
Cast in Hammerstein's
Production.

ONE WEEK AT THE MANHATTAN

Wednesday, Feb. 27—"Ballo in Maschera":
Mmes. Russ, De Cisneros, Zeppilli; MM.
Bassi, Sammarco, Arimondi, Mugnoz, Res-
chiglian.
Thursday, Feb. 28—"Carmen": Mmes. Bressler-
Gianoli, Donalda, Trentini, Giacomia; MM.
Dalmones, Ancona, Gilbert, Daddi, Mugnoz,
Reschiglian.
Friday Mar. 1—"La Bohème": Mmes. Melba,
Trentini; MM. Bonci, Sammarco, Arimondi,
Gilbert, Gianoli, Galletti, Tecchi.
Saturday, Mar. 2—Matinee "Ballo in Maschera"
Evening—"Cavalleria Rusticana"; "Dinorah."
Act 2; "Faust", Act 5.
Monday, Mar. 4—"La Sonnambula": Mmes.
Pinkert, Trentini, Severina; MM. Bonci, Ari-
mondi, Reschiglian, Tecchi. "I Pagliacci":
Mme. Donalda; MM. Bassi, Sammarco,
Sevelhac, Venturini.
Tuesday, Mar. 5—"Carmen."
Wednesday, Mar. 6—"La Bohème."

The revival of Verdi's "Masked Ball" last week brought the number of Mr. Hammerstein's productions at the Manhattan up to eighteen. This opera is by no means a familiar one and, while parts of it are melodically effective, it is not likely to become popular with present-day opera-goers, owing to the incongruities and trivialities of the libretto, which deals with life in Boston in the days of the Puritans.

With Mme. Russ as *Amelia*, Mme. de Cisneros as *Ulrica*, Mr. Bassi as *Riccardo*, the Count of Warwick, Governor of Boston, and Mr. Sammarco as *Renato*, the principal rôles were cared for in a thoroughly satisfactory manner.

After surmounting obstacles that would have daunted many other managers, Mr. Hammerstein finally carried out his determination to produce Puccini's "La Bohème," on Friday night. He had the satisfaction of seeing his house packed by one of the most enthusiastic audiences of the season. He had provided most effective stage settings and the work was given with fine spirit.

The weakest feature of the performance was the work of the orchestra, which, under M. Tanara's bâton, failed to bring out many of the subtle beauties of Puccini's orchestration and was, moreover, distressingly at variance with the singers very frequently.

The vocal part of the performance, however, was noteworthy. Mme. Melba entered into the title rôle with enthusiasm and sang and acted with unwonted abandon. Her voice is peculiarly appropriate for such a character as *Mimi*, and on Friday she gave of her richest vocal resources. Mr. Bonci was the *Rodolfo*, and never has he sung here more beautifully. Though somewhat handicapped by his diminutive stature, he gave dramatically, also, a convincing impersonation. The other parts were all admirably sung. Miss Trentini was, perhaps, the most vivacious *Musetta* ever seen in New York. The audience enjoyed everything she did and, altogether, she had as good a time as anybody in the building. Mr. Sammarco, as *Marcello*, was excellent, as were Messrs. Gilbert and Arimondi as *Schaunard* and *Colline*, respectively, while Mr. Gianoli-Galletti, who as *Benoit* made his first appearance, proved himself a valuable addition to the company.

Many were the curtain calls the principals received, and after the third act Mr. Hammerstein was brought out and cheered to the echo.

The popularity of the Manhattan production of "Carmen" was again attested on Thursday and Tuesday, when for the special performances given under the auspices of the German Press Club and the Legal Aid Society, respectively, every seat was sold.

The programme for next week will consist of the third performance of "La Bohème," on Monday; Auber's "Fra Diavolo," with Mme. Pinkert and Mr. Bonci, on Wednesday; Flotow's "Martha," with Mmes. Donalda and de Cisneros and Messrs. Bonci and Arimondi, on Friday; "Cavalleria Rusticana" and "I Pagliacci" at the Saturday matinee, and "Carmen" in the evening.

LHEVINNE WITH THE RUSSIAN ORCHESTRA

An Entire Programme of
Novelties Given in
New York.

First hearings were the order of the day at the Russian Symphony Concert at Carnegie Hall, Thursday of last week. Not one of the numbers given had been heard in New York, not even a "Caprice Russe" for piano and orchestra, by Rubinstein. It is an elaboration of Russian melodies in a vein not usual with the composer. It was magnificently played by Josef Lhévinne, with a verve and brilliancy that took the house by storm. The inevitable encore brought Rubinstein's "Staccato Etude" in C, affording another opportunity for meteoric display and enthusiastic applause.

The concert began with the overture to Mussorgski's opera, "The Fair of Sortschuik," a very light work based on Russian folk tunes.

The symphony of the evening was the first by Alexander Scriabine. This work bears out the opinion formed of the composer on hearing his pianoforte compositions. He is an inexhaustible melodist, but when it comes to sustained development of themes he is at a loss. The symphony consists of six movements. Mr. Scriabine, who listened to his work from a box, received an ovation after the audience discovered his presence.

The suite "Iveria" by Ippolitoff-Ivanoff, which ended the programme, is a composition of persistently minor mood, and portrays various phases of Caucasian life. An Iverian cradle song, a beautiful and moving melody, is effectively used.

Mr. Altschuler and his men did full justice to every number, making the concert one of the most enjoyable of the season.

OSCAR VS. SPECULATORS.

Impresario Has a Lively Mix-Up, But, as Usual, is Triumphant.

The ticket speculator, that thorn in Hammersteinian and Conriedian flesh, fears and hates the omniscient Oscar with reason, for fortunately elegance and originality of headgear do not preclude causticity of language, nor does a lack of inches necessarily involve a limited vocabulary, nor does lingual brusqueness suffer from being combined with fistic briskness.

A large man, suffering from excessive excitement, bolted into the impresario's office one day last week. "I want to know why this is. I want four seats for tonight's performance. Here is my money, \$7.50, and I am told, sir, that I must go to the sidewalk to get the tickets. I want to know, Mr. Hammerstein, why this is?"

"Who told you that?"
"Why, some one in the box office."
"Come, show him to me and I'll show him—"

"Wait, wait. Come to think of it, I was told by a man in the lobby."

"In the lobby!" roared the impresario. "Worse and worse yet. Where is that imp? Is that the man by the door? Yes? I've met him before."

The scrubwoman got out of the way just in time, and saved, by a narrow margin, her scouring outfit from wreckage. A blur suggesting two figures turning rapidly around, the slam of a door, and then a black streak across the sidewalk, such as is made by a figure moving rapidly across the vision.

Oscar, rex, fecit.

Louise Ormsby in the "Stabat Mater."

DENVER, March 4.—An excellent performance of Rossini's "Stabat Mater" was given last week with Louise Ormsby as soloist and success of the evening. The "Inflammatus" might have been written for the singer, so admirably was it suited to her voice. It was enthusiastically encored.

DANIEL BEDDOE
FRANK CROXTON

VALKYRIES SHOUT AT METROPOLITAN

And Schumann-Heink is Wel-
comed Back to Grand
Opera Stage.

ONE WEEK AT THE METROPOLITAN

Wednesday, Feb. 27—"Rigoletto": Mmes. Sembrich, Homer; MM. Caruso, Stracciari, Journet, Mühlmann, Bégue.
Thursday, Feb. 28—"La Bohème": Mmes. Cavalleri, Alten; MM. Caruso, Stracciari, Journet, Simard, Dufliche.
Friday, Mar. 1—"Die Walküre": Mmes. Gadske, Fremstad, Schumann-Heink; MM. Burgstaller, Goritz, Blass.
Saturday, Mar. 2—Matinee "Manon Lescaut": Mme. Cavalleri; MM. Caruso, Scotti, Bars, Reiss.
Evening—"Madama Butterfly": Mmes. Farrar, Homer; MM. Dippel, Stracciari, Reiss, Dufliche, Mühlmann.
Monday, Mar. 4—"Rigoletto": Mmes. Sembrich, Homer; MM. Caruso, Stracciari, Journet, Mühlmann, Bégue, Dufliche.
Tuesday, Mar. 5—"Tristan und Isolde": Mmes. Gadske, Schumann-Heink; MM. Burgstaller, Goritz, Blass, Mühlmann, Reiss.

With Mme. Sembrich as *Gilda*, Louise Homer as *Maddalena*, Mr. Caruso as the *Duke* and Mr. Stracciari as *Rigoletto*, Mr. Conried gave his first performance this season of Verdi's "Rigoletto" on Wednesday of last week. Following close on the excellent performance of this opera at the rival institution with Mme. Melba, Mr. Bonci and Mr. Sammarco in the principal parts, it was, in a way, an acceptance of the challenge of comparison. Without going into details, Mr. Stracciari's *Rigoletto* was decidedly inferior, while Mme. Homer's *Maddalena* was a vast improvement on Mme. Giacomia's impersonation of the rôle at the Thirty-Fourth street house.

"Die Walküre" on Friday brought forward three of the most gifted of the Metropolitan's women singers, Mme. Gadske, who sang *Brünnhilde*, Mme. Schumann-Heink, who was *Fricka*, and Mme. Fremstad, the *Sieglinde*. It marked Mme. Schumann-Heink's first appearance under the present management and right royally was the eminent contralto welcomed back to the scene of many notable operatic triumphs. She was in superb voice and sang with warmth and brilliancy. Mme. Gadske's *Brünnhilde* was as impressive as of yore, while Mme. Fremstad's *Sieglinde* was a source of delight to the critical. Mr. Burgstaller was a manly *Sigmund* and Mr. Goritz, thoroughly competent as *Wotan*.

Mme. Cavalleri said farewell for this season on Saturday afternoon, as *Manon Lescaut*. Next Friday Miss Farrar will sing *Mimi* in "La Bohème" for the first time in this country.

William H. Sherwood Home Again.

CHICAGO, March 3.—William H. Sherwood, the pianist, is home again after a brief tour through the Southwest. Mr. Sherwood probably holds the record for playing Saint-Saëns's Concerto in G minor, as he has given this work no less than eighty times in his various concerts here and abroad. He is also very partial to MacDowell, and incorporates some of that master's compositions in all of his programmes.

Frieda Stender in Vancouver.

VANCOUVER, B. C., Mar. 2.—Frieda Stender, a young soprano of remarkable gifts, sang here last week and created a most favorable impression. Miss Stender left for an extended tour of Western cities. She will sing in Tacoma, Seattle, Olympia, Portland, Pullman, Spokane, Boise City, Helena, Ogden, Salt Lake and Milwaukee.

Sally Frothingham Akers gave a well attended song recital Tuesday, at the home of Mrs. John Ames Mitchell, New York. Miss Akers did some excellent work. The accompaniments were played by Mrs. C. B. Foote.

HALL TOO SMALL FOR KNEISEL QUARTETTE

Ossip Gabrilowitsch an Additional Draw-
ing Card at Fifth New York
Concert.

It would have required an auditorium much larger than Mendelssohn Hall to accommodate all the people that sought admission on Tuesday evening to the fifth concert given by the Kneisel Quartette in New York this season. As it was, almost as many people had to be turned away as were fortunate enough to be admitted. The masterful playing of Mr. Kneisel and his associates is in itself an attraction of rare drawing power, and this occasion was made doubly noteworthy by the appearance of Ossip Gabrilowitsch as the assistant pianist. Mr. Gabrilowitsch was to have been the soloist at the third concert of the series but was prevented by illness.

The programme presented specimens of Beethoven in two vastly differing stages of his development and of Haydn in one of his most delightful moods. Beethoven's quartette in E flat, op. 127, belongs to his last period and its thematic material is, therefore, more inexplicable than that of his earlier works. The players thoroughly grasped the spirit of the work, however, and gave an illuminative interpretation of it. Of the perfection of ensemble of this organization it is unnecessary to speak.

Mr. Gabrilowitsch, Franz Kneisel and Alwin Schroeder gave the Beethoven trio in E flat, op. 70, No. 2. It is rare indeed that such remarkable symmetry, unanimity of spirit and elegance of style are achieved in ensemble playing when the piano is one of the instruments as characterized the performance of this beautiful trio. The Haydn quartette was a happily chosen closing number.

"MISS GOTHAM" A SUCCESS.

Ogden Crane American School of Opera
Performs a New Operetta.

A large and fashionable audience attended the second performance of the season at Carnegie Lyceum, on February 27. The music, which was written by Adalbert Schuler, is a decided departure from the music heard in light opera in recent years. The cast included William Sharp, William Rhodes Brandon, Anna Borgfeldt, Hattie Diamant, Helen Dickson, Marnette Wiloughby, Otto Kraft Weisel, Salvatore Miceli, Carl B. Heine, Alfred E. Harry and Robert Galbraith.

The work of these young performers had a real professional tone, and to individualize in praise would be quite impossible in such a carefully selected cast.

Between acts Mme. Ogden Crane sang by special request "Fulfillment" by Smedberg.

Rose Ford's Recital.

Invitations have been issued for a violin recital under the auspices of the New York Institute of Music, for Friday evening, March 8. Rose Ford, the talented young violinist, is to be the principal soloist, and will be assisted in rendering the programme by Mrs. Frederic Martin, soprano. The concert will be reviewed in the next number of MUSICAL AMERICA.

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BUFFALO GREETSS MME. SAMAROFF

Young Pianiste Repeats Her
Former Triumph in
That City.

BUFFALO, March 4.—Mme. Samaroff came, saw and conquered on her first appearance in Buffalo and this time she returned to enjoy her former victories, as it were. With youth, beauty and temperament to aid her great talents she is an enviable figure in the musical world. The programme at her concert last week afforded most pleasant variety. The lovers of Chopin were charmed with the dainty, appreciative rendering of the several numbers and the applause at the close of the great sonata brought the graceful performer back to give a Chopin waltz as an encore.

The Novelette and Romanze of Schumann were played with indefinable delicacy, and Brahms's capriccio in B minor was repeated at the insistence of the audience. Moszkowski's Etincelles showed Mme. Samaroff's brilliant execution to perfection and the programme closed with an artistic rendering of Wagner's "Ride of the Valkyries." In gracious response to prolonged applause Mme. Samaroff played a charming piece for the left hand only.

The old hall was nearly filled and the youthful music pupils made the most of their golden opportunity to hear the celebrated pianiste.

Mme. Samaroff is an indefatigable worker and well deserves the high place she has already attained in her profession.

CAMPANARI NOT ILL.

Baritone Says Russell Had no Right to
Advertise Him.

There is no truth to the report as published in a Press dispatch to one of the New York dailies Monday to the effect that Giuseppe Campanari, the baritone, was ill in New York and consequently could not sing at an operatic performance for which he was advertised in El Paso, Texas, with the San Carlo Opera Company. Through his manager, Henry Wolfsohn, Campanari said that he had never been engaged for this performance and had only been engaged by Director Russell of the San Carlo Company for special performances in Cincinnati, Chicago, St. Louis and Kansas City.

He also declared that Mr. Russell had no right to advertise him as a member of the San Carlo Opera Company and he understood that in his advertisements on the Pacific Coast he still continued to advertise him, though he would not sing at any more performances this season with them. Campanari continues his concert engagements, singing on Friday and Saturday of this week in Pittsburg with the Pittsburg Orchestra and in Cortland, N. Y., Minneapolis, Minn., and in Chicago, with Mme. Melba, in the Auditorium on March 16.

Will Sing Prize Composition.

CHICAGO, March 4.—The Chicago Madrigal Club will produce in Chicago, on March 14, Franz Bornschein's prize composition for chorus. This work won the W. W. Kimball Prize of one hundred dollars offered by the Chicago Madrigal Club for the best musical setting of Alan Cunningham's poem, "A Wet Sheet and a Flowing Sea." The work has been under rehearsal for some time by the club, under the direction of D. A. Clippinger, and the composer has received gratifying notice of the interest and enthusiasm of the organization in the preparation of the chorus. Mr. Bornschein has completed another choral work, which will be dedicated to the Madrigal Club. It is a setting of L. M. Montgomery's poem, "My Long-Shore Lass."

New York Child Prodigy Makes His Debut at Sunday Concert

Sammy Kotlarsky, a Violinist Born on the East Side,
Amazes Audience at Metropolitan Opera House

The special feature of the concert at the Metropolitan Opera House, New York, last Sunday evening was the appearance of Sammy Kotlarsky, an eleven-year-old Russian child violinist, whose playing created nothing short of a sensation and demonstrated the fact that a precocious musical talent can be developed according to the soundest principles in this country, without resorting to European teachers.

Master Kotlarsky's numbers had not been chosen with a view to avoiding technical and stylistic difficulties. On the contrary, the "Fantasia Appassionata" by Vieuxtemps, the Bode adagio and Ries's "Perpetual Motion" expose the interpreter to severe tests of executive facility and general refinement of taste and feeling. The young artist's performance of these works seemed to indicate absolute unconsciousness of any obstacles. He played with a fluency and dexterity, a steadiness and warmth of tone, a temperamental verve and an understanding of the resources of his instrument that amazed his listeners in the vast auditorium. A storm of applause broke over his head after each number, bringing him back six times to bow after the Vieuxtemps fantasy and almost as often after his group in the second part of the programme.

Of Russian parentage, Sammy Kotlarsky is a native of New York. Born in a tenement house on the lower East Side, he found no opportunity or inspiration in his immediate surroundings to reveal his unusual gifts. Neither his father nor mother has any taste for music, whatever. One day when he was four years old the child, attracted by the playing of a band of itinerant musicians, borrowed a violin, demonstrated his innate ability to produce melody and coaxed his father for an instrument of his own. A cheap violin was bought



SAMMY KOTLARSKY
Eleven-year-old Russian Violinist of American
Training, Who Made His Formal Debut
at the Metropolitan Opera House
Last Sunday

for him and for three years he practised without any instruction.

Herwegh von Ende, the well-known violin teacher, hearing of the boy's ability and what he was accomplishing in the face of serious drawbacks, investigated the case and, as a result, undertook the responsibility for his musical development, without remuneration. For four years Mr. von Ende has submitted him to a thorough course of systematic instruction, watching every phase of his development with the utmost vigilance.

The brilliant success of this New York prodigy at his debut is a source of gratification not only to his teacher, but to all who take pride in the rapid advances America is making in the world of art.

MARK HAMBURG MARRIED.

Russian Pianist Weds Daughter of Sir
Kenneth Muir-Mackenzie in London.

LONDON, March 5.—Mark Hambourg, the pianist, and Dorothy, daughter of Sir Kenneth Muir-Mackenzie, Permanent Principal Secretary to the Lord Chancellor, were married here this afternoon. Because of the diverse religious beliefs of bride and bridegroom the ceremony took place in a registry office. A reception was subsequently held at the residence of the bride's parents.

Hambourg and Miss Muir-Mackenzie first met in Brussels, where the pianist's brother, Jan Hambourg, was studying with Ysaye. It was Jan who was the means of introducing them after one of Mark's concerts. The Scotch knight objected to the match at first but afterwards relented.

Music for Jamestown Exposition.

WASHINGTON, March 5.—The Washington Choral Society will take part in the opening of the Jamestown Exposition, and it is rumored that Reginald De Koven has been asked to prepare the opening ode for that occasion. The Choral Society will be augmented to 250 voices. They will also give "The Messiah," and if it is rendered with the precision and effect that was attained here at Christmas, it is safe to predict that the selection of this Society has been a wise one.

WILLIAM HARPER SINGS.

Noted Basso Entertains Many Friends
at Recital Musicales.

The noted basso, William Harper, entertained a number of his friends Wednesday at his studio, by a recital of songs to accompaniments played by Ward Lewis. The list of songs, eleven in number, displayed Mr. Harper's talents to excellent advantage, although evidently not chosen with a view to personal aggrandizement.

The programme read as follows: "How Deep the Slumber of the Floods," Loewe; "Mourning in the Village Dwells" and "Mohac's Field," Korbay; "The Bonny Fiddler," Hammond; "The Dying Christian to His Soul," "Good Night," "The Double," Schubert; "The Plague of Love," "I Attempt from Love's Sickness to Fly," "Lovely Celia" and "Why So Pale," four old English songs.

Liza Lehmann's Cycle in Chicago.

CHICAGO, March 4.—An interesting musical was given last Tuesday evening when Liza Lehmann's famous song cycle, "In a Persian Garden" was presented here. The soloists on this occasion were Sibyl Sammis, soprano; Elaine DeSelle, contralto; Alfred Shaw, tenor and Marion Green, bass. This group of exceptional singers gave the keenest satisfaction to a critical audience that fairly overflowed the hall.

BROOKLYN'S TRIBUTE TO ALWIN SCHROEDER

He is Lauded at Concert of
the Famous Kneisel
Quartette.

The concert of the Kneisel Quartette at Association Hall, Brooklyn, Wednesday of last week, offered the occasion for a tribute to Alwin Schroeder, 'cellist, whose coming departure for Europe, and the consequent severing of his connection with the famous organization, is a source of keen regret to music lovers all over the country. Professor Hooper, president of the Institute of Arts and Sciences, reviewed the history of the quartette and spoke at length on its importance in the musical life of the country. He eulogized Mr. Schroeder for his scholarly musicianship. Mr. Schroeder contributed Bach's "Saraband" and "Prelude" in C minor, unaccompanied, playing his valedictory with that art and finish with which all who have ever heard him are familiar.

A rarely excellent combination was Mr. Kneisel and Katherine Goodson, the English pianiste, in Beethoven's "Kreutzer Sonata." This was Mrs. Goodson's first appearance with the Kneisel. Her technique is tremendous, her bravura passages powerful, not noisy, the runs and trills and decorations of all kinds of a beautiful pearly tone. Her nuancing was delightful, yet not once did the force and directness of Beethoven's style lose by undue attention to detail. Mr. Kneisel's work is too well known to need comment. The two artists were recalled seven times. Haydn's Quartette in G, interpreted by the Kneisels, was a breath of Spring and joyousness, to which the slow movement from Brahms's Quartette in C minor afforded a striking contrast.

The last number was Hugo Wolf's "Italienische Serenade," a splendid bit of composition, fascinating in its frequent modulations. But whether the term "Italian" is exactly descriptive is to be doubted. Rather does the music seem the impression a staunch German would have of the song of his sister country.

BEATRICE GJERTSEN IN MINNEAPOLIS

Young Soprano Appears With Symphony
Orchestra on Her Return
Home.

MINNEAPOLIS, March 4.—For the first time since her return to America, Beatrice Gjertsen appeared before an audience of her home city. A large audience and much enthusiasm greeted her when she sang with the Minneapolis Symphony Orchestra "Ozean, du Ungeheuer" from Weber's "Oberon." Then followed "Dich Theure Halle" from "Tannhäuser," which she sang with a fervor that carried the audience away.

Miss Gjertsen's voice is a soprano of great range and power. She handles it easily, but the tones of the upper register lack smoothness, a fault which further study will remedy. Miss Gjertsen's chief charm lies in her interpretative powers, in the colorful rendering she gives each number.

A "Serenade" by Brahms, Schumann's "Widening," "My Heart and My Lute" by Kjerulf and "Love's First Meeting" by Grieg were her other selections.

The orchestra played the "William Tell" overture, the popular Grieg suite "Peer Gynt," "Dream Visions" by Lumbye, the director of the Copenhagen orchestra, and the march from "Tannhäuser."



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PUCCINI ON OUR COPYRIGHT LAWS

Gets No Compensation For Reproduction of His Own Works.

In a letter published in the New York "Herald" just before Giacomo Puccini sailed for Europe, he gives his opinion of the American copyright laws and calls attention to what he considers the inconsistencies in our statutes protecting authors of musical compositions. The letter follows:

"During my present visit to the United States I have been repeatedly catechized as to the copyright laws of my own country and requested to compare them with those of America. This I have always declined to do. I am inclined to be rather proud of the fact that my country is among the first in the world to extend to composers the right of controlling the reproduction of their works by means of any and all modern mechanical musical instruments, including the phonograph.

"Of course, when our copyright laws were promulgated no such means of reproducing sound waves was dreamed of, still less than in America, where the modern talking machine was invented.

"But Italian courts have held that phonographs are within the copyright law on the broad principle that the originator is entitled to the use and control of his mental creations, regardless of the means whereby they are reproduced for the benefit of the public.

"And if the music box manufacturers desire to reproduce my melodies it seems to me that I should have the same liberty of selecting the medium and the method by which they shall be transmitted to the public as I have in

choosing the managers and theatres to produce my operas.

"Furthermore, while I am heartily glad to note that eminent interpreters of my music, including fellow countrymen like Messrs. Caruso and Scotti, are not only paid princely honorariums for rendering solos from my operas into phonographs, but are also allowed liberal royalties on the sale of those records, it seems strangely inconsistent that the composer of those very themes should not be granted slight pecuniary recognition.

"To make this situation still more absurd, these records are so protected by patent that, were I to make a duplicate record of my own compositions, for which I have never granted them any right, these same manufacturers might have cause of legal action against me for infringement in hypothecating the product of my own brain and creative powers.

"Unlike operatic managers, who produce, and the publishers, who publish musical work, the manufacturers of these devices exercise no productive effort or stimulate or encourage original work in musical composition, which they exploit for their own gain.

"I am sure that the American people, who are firm believers in the principle of justice, equity and square dealing, will join hands with Italy in the suppression of this form of musical piracy."

New Opera House for Paris.

PARIS, March 2.—Work has already been started to demolish the Olympia, a famous theatre of this city. On the same ground will be erected a new theatre, which is to be entirely dedicated to the production of opera of an international character. The present owners of the Olympia, the brothers Isola, will contribute \$400,000 toward its construction, and Editor Ricordi, of Milan, \$200,000. The brothers Isola will manage the new enterprise.

PALM BEACH HEARS EAMES AND GOGORZA

Celebrated Singers Entertain Fashionable Audience in Florida.

PALM BEACH, FLA., Mar. 1.—A fashionable audience filled the Royal Poinciana dining room to-night to listen to a concert given by Mme. Emma Eames, who made her first appearance here. The room had been hastily transformed to a concert room, with a stage in the rear. About one thousand persons were in the seats, which were eagerly bought up. The night was a great event in Palm Beach history. Women in the audience wore their handsomest gowns and jewels, making a brilliant scene.

The programme opened with Emilio de Gogorza, the distinguished baritone, who sang three numbers by F. M. Alvarez. Mme. Eames wore the gown made for her to sing in last July before King Edward VII at the London residence of Mr. White-law Reid. This is the first time Mme. Eames has worn this gown in concert since then. She sang delightfully the four short numbers, "Am Strande," "Gretchen am Spinnrade," "Zueignung" and "Meine Liebe Ist Grün."

The next number was a duet by Mme. Eames and Mr. Gogorza, "Le Crucifix." Mr. Gogorza then sang the prologue from "Pagliacci." Mme. Eames' next numbers were "Rencontre," "Si tu le veux" and "Chanson de Baisers."

After another duet each singer had a collection of three English ballads, which were well received. When Mme. Eames sang "I once Had a Sweet Little Doll, Dears," the audience sat motionless with delight and then broke into heartiest applause. The programme concluded with

several encores and a duet. Arthur Rosen-stein accompanied at the piano.

The arrangements of the concert and plan of bringing Mme. Eames here were under the management of Louis F. Has-langer, of New York.

DEWEY HAD ANTHEM TABBED.

Tells How He Got Action on "Star-Spangled Banner."

WASHINGTON, March 4.—Admiral Dewey told the story of the adoption of the "Star-Spangled Banner" as the national anthem at a meeting of the Francis Scott Key Memorial Association here last week. He said he was instrumental in its adoption by this Government, saying that once while he was abroad and was dining with Prince Henry of Prussia on the latter's flagship, the band played "Hail Columbia." He called the Prince's attention to the fact that it was not a national anthem, and referred to the "Star-Spangled Banner."

Later, he and Justice Moody, then Secretary of the Navy, discussed the incident, and the result was the issuance of the President's order designating the "Star-Spangled Banner" as the recognized national anthem of this Government.

"CARMEN" ROYALTY STOPS.

Berlin Courts Decide M. Halevy Can No Longer Claim Author's Rights.

BERLIN, March 2.—Judgment has been rendered in a case of great interest to composers and librettists. Thirty years having elapsed since the death of Bizet, the composer of "Carmen," the opera managers decided that they would pay no more author's rights for that work, although M. Ludovic Halevy is still living.

The publisher of the work, M. Choudens, brought an action claiming rights on behalf of the authors, and stating that the managers could not decline to pay royalties during the lifetime of M. Halevy. However, judgment was given against the publisher, who has appealed, and will take the case into a higher court.

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GOODRICH IS CHOSEN FOR CECILIA SOCIETY

**Directors of Boston Chorus
Appoint Successor to
B. J. Lang.**

Boston, March 4.—The directors of the Cecilia Society have chosen Wallace Goodrich as the successor to B. J. Lang, who recently resigned the conductorship, an office which he has held from the very beginning of the Cecilia's long and honorable history.

The directors purpose to make a public announcement of their choice at the final concert led by Mr. Lang on April 9, when "Azara," the late Prof. John K. Paine's opera, will be performed for the first time and in concert form. Mr. Goodrich will assume his new duties next season.

Mr. Goodrich is at present the conductor of the Choral Art Society of Boston and of the annual festival of the Worcester County Musical Association. He established and conducted this season the concerts of the Jordan Hall Orchestra. He is the organist of Trinity Church and a member of the faculty of the New England Conservatory of Music.

The Cecilia Society was formed in 1874 for the purpose of presenting choral works for mixed voices at the symphony concerts of the Harvard Musical Association. Two years later it became an independent organization, its avowed purpose being to perform music of "a lighter character and a greater variety" than that offered by large choral societies in the city.

The first concert of the Cecilia thus organized took place in Horticultural Hall, January 11, 1877. The first part of the programme was of a miscellaneous nature; Gade's "Crusaders" filled the second part. The concerts were given afterwards in Tremont Temple, Music Hall and Symphony Hall.

When Mr. Lang puts down his baton, he will have conducted the Cecilia for thirty-one seasons.

DISCORD IN CHURCH CHOIR.

**Difference Between Pastor and Leader
Decided in a Sealed Verdict.**

MIDDLETOWN, CONN., Mar. 4.—Citizens of Essex are greatly at odds as to whether the pastor of a church should dictate to their leader as to the time in which the regular church hymns should be sung. The Rev. Walter A. Lamphere, pastor of the Congregational Church, claiming that it was his province to dictate in that line, called Georgia Stillman, the chorister, to his study and told her that certain hymns were not written to suit his ideas of time, and that he was coming to rehearsal to take charge of the music.

Miss Stillman last Monday received a typewritten letter from the pastor stating that while he admired her voice and her ability as a leader, he thought her voice needed training; if she was not willing to recognize his right to dictate as to the music she must resign. The matter was submitted to a board of arbitration, consisting of the Rev. Joel M. Ives, of Hartford; the Rev. A. W. Hazen and L. R. Hazen, of Middletown, whose sealed verdict was sent to the parties late to-day by the committee.

Carrie Jacobs Bond's Recital.

Carrie Jacobs Bond gave a recital of her own compositions and recitations, at the Princess Theatre Monday afternoon, February 25, to a small, but appreciative audience. The songs, for the most part, are not difficult, but are full of charming situations and many of them suggestive of possible incidents in child-life combined with fascinating ease and freshness; with melodies that accommodate themselves to very beautiful accompaniments.

Says Zanatello is Greater than Caruso

**Young American Soprano Who Studied in Italy Tells About
Hammerstein's New Tenor.**



Luisa Milesa Studying New Role on Her Yacht in Italy

A dainty bit of womanhood is Luisa Milesa, the young American soprano whose success with the San Carlo Opera Company in New Orleans was so marked.

"I am so tired," she said recently, after having come in from a struggle with wind and snow and the congested traffic of New York streets. "But anything is better than the heat I have had to endure for a year. In New Orleans it was so warm that the make-up used to run off. Make-up hurt one's complexion? Oh no! In fact my skin seems to be in better condition when I am on the stage than when I am resting. Of course grand opera is hard work, but as soon as one is on the stage one forgets about everything but the rôle. Even the audience—one doesn't see it. To be sure, some rôles are more sympathetic than others. Now, there's Micaela in 'Carmen,' the most stupid rôle. Nobody wants to see her, she's always in the way. I don't like to sing the part. You come in, and go out—you're nothing but a messenger boy. I like to sing Gilda in 'Rigoletto' best, I think.

"What constitutes the desirability of a rôle? Why, suitability first to your voice and second to your temperament. You know, if you can do a thing well, you like to do it. Would I like to sing 'Butterfly'? No, the part is not at all suited to my voice. I never sing in English, anyway. I even have made my home in Italy—on Lake Como."

Brr-rr. The telephone.

"Oh, Tubby, is that you? Yes, come right over."

"That was Mr. Tanara, of the Manhattan Opera House," explained Mme. Milesa, once more comfortably ensconced in the big arm chair. "We're such good friends. We have adjoining villas in Italy and are always together. In fact, it was with Tubby that I studied all my rôles, out on the Lake. I've been studying seriously ever since I was fifteen. I must tell you an odd little circumstance in connection with my teacher. She was Patti's sister-student for many years. When Patti heard me sing she sent a delightful letter to my teacher which the dear old lady had framed in glass on both sides, and mounted on a pivot, so that the whole thing could be read."

Just then Mr. Tanara entered. "Is it all arranged?" asked Mme. Milesa of the conductor. "You see," she explained, "I am to sing for Mr. Hammerstein to-morrow."

"Then perhaps you will sing with Zanatello, his new tenor, next year," I suggested. "Do you know anything of him?"

"Oh, he is delightful," exclaimed the sprightly singer. "He will make New Yorkers sit up. He is better than Caruso."



LUISA MILESA

American Soprano Who Sang With San Carlo Opera Company in New Orleans

Yes, I should like to sing in New York. I like American audiences, they are so cordial, so warm and they won't accept inferior merit. In England, they want to know where you've sung, and if you've appeared in Paris, or Monte Carlo, or Berlin, they'll swallow anything. But no matter how good, if you're unknown you're a failure. Americans know what they want and won't take anything else, even when floated by a reputation."

English Singer Weds.

PHILADELPHIA, March 4.—With only an intimate friend as a witness, Mrs. Cora Winifred Robertson, a well-known English singer, was married to Charles Frederick Wilharm, of Bremen, Germany, in Christ Church, this city, on January 23, by the Rev. R. Heber Barnes. For family reasons the marriage was not announced then.

Mrs. Wilharm first made her appearance on the stage in London. Since then she has sung and acted in many English productions. In this country she is best known as a musical and dramatic entertainer.

OLGA SAMAROFF WITH NEW YORK ORCHESTRA

**Plays Grieg Concerto at the
Philharmonic Society's
Concerts.**

Olga Samaroff followed up the excellent impression her playing of the Tchaikowsky concerto with the Boston Symphony Orchestra made upon the New York public with an equally notable performance of Grieg's A. Minor Concerto at the New York Philharmonic Society's concerts in Carnegie Hall on Friday afternoon and Saturday evening last week.

Mme. Samaroff played the Grieg with fine energy and a wealth of beautiful tone colors. The technical obstacles with which the first movement bristles, were surmounted with ease and assurance. A spirit of true romance breathed through the poetic andante, while the rhythmic charm of the last movement was presented with brilliancy and infectious abandon. Repeated recalls were accorded the artiste at both concerts. An effect not indicated in the score was produced just before the end of the concerto, when Mr. Safonoff's desk fell over.

The orchestra's numbers were Schumann's "Manfred" overture, Mendelssohn's Italian symphony and Beethoven's third "Leonore" overture. Mr. Safonoff's readings glowed with the temperamental vitality that distinguishes all of his conceptions.

There were times on Friday when the orchestra's ensemble was not above reproach, when the intonation of more than one section was faulty, but these defects were less in evidence at the second concert. On both occasions there were large audiences in attendance.

WRITES MUSICAL COMEDIES.

H. Loren Clements's "A Virginian Romance" His Latest Composition.

H. Loren Clements has written several attractive musical comedies and sketches, suitable for amateur entertainments. They are especially well adapted for societies, church and school entertainments. "A Virginian Romance" has recently been given



H. LOREN CLEMENTS

Composer of Several Musical Comedies and a Well-Known Musical Director

with success in Carnegie Hall and elsewhere. The scene of this production is of course laid in Virginia and the characters are up to date society girls and boys. There has long been a demand for just such musical productions for amateur performances. The scenes are charming and the musical setting catchy and well written. Mme. Ogden-Crane's school of opera is rehearsing one of Mr. Clements's latest musical comedies to be produced some time in May.

Mr. Clements is Musical Director at the Embury Memorial M. E. church, Brooklyn.

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Will Sing in Elgar Oratorio Under the Composer's Baton

Frank Croxton, the Young Basso, Has Quickly Attained a Distinguished Position on American Concert Stage.

One of the most conspicuous among the young singers who have quickly established themselves in the forefront of American concert artists is Frank Croxton, who possesses exceptional endowments of voice and ability.

The admirable singing of this young basso in the performances of Haydn's "Creation" at the Manhattan Opera House last Sunday and the New York Hippodrome a week before, by the New York Oratorio Society, emphasized his right to the eminent position to which he has so quickly attained. That he has already appeared six times in New York this season with the various societies of which Dr. Frank Damrosch is conductor, is a fact of striking significance.

Mr. Croxton has been chosen to interpret the Judas music in the production of Sir Edward Elgar's "The Apostles" to be given in New York under the baton of the composer on March 19. This appearance will augment a brilliant list of engagements with organizations of such wide repute as the Handel and Haydn Society of Boston, the Apollo Club of Chicago, the New York Oratorio Society, the New Haven Choral Club, the New York Liederkreis, the Baltimore Oratorio Society, the Minneapolis Philharmonic Society, and the Washington Oratorio Society. For three seasons he sang with the Theodore Thomas Orchestra on its festival tours.

Concert engagements will keep Mr. Croxton away until June 1. After that he will take a short rest in view of an arduous Summer at Chautauqua that awaits him. At that popular resort, which is noted for the unusual advantages it offers to the lover of good music, he will teach and frequently be heard with the chorus of



FRANK CROXTON

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five hundred voices that gives three concerts weekly, assisted by eminent soloists.

Mr. Croxton's voice is a pure bass of imposing power and sonority. It is absolutely devoid of coarseness and unevenness and its beauty is enhanced by the intelligence and artistic perspicacity and sense of proportion that inform all his interpretations.

"tica," he said if it was intended seriously it was not worthy of the author of "Tod und Verklärung" and if as a joke it had not the *raison d'être* that justified "Tel Elenspiegel." A number of *lieder* were given in an excellent manner by Mrs. Samuel W. Cooper, soprano, and Mrs. John P. Lergo, contralto. Mr. Thunder accompanying on the piano. A. H. E.

Pitted Against Home Talent.

Lhévinne, the famous Russian pianist, had a fair audience, considering the strong competition. The University of Missouri Glee Club was also in town.—Kansas City "Star."

The New York Scottish Choral Union gave its first public concert at the rooms of the New York Scottish Society last week. Several choruses were sung in a stirring manner and in addition, Mary Henry, a Scottish violinist, played Dvorak's "Humoreske" and a fantasy on Scottish airs. The members of the Choral Union presented the conductor, W. D. Sharpe, with a monogram in appreciation of his zeal in their behalf.

STRAUSS DISCUSSED BY PHILADELPHIANS

Henry Gordon Thunder Gives Interesting Address Before the Matinee Musical Club.

PHILADELPHIA, March 4—The Matinée Musical Club had a "Strauss" day on Tuesday last and a very large audience was attracted to the Orpheus Rooms. Henry Gordon Thunder made introductory remarks eulogistic of Strauss's music and defending him from the charge of musical heresy. Pointing to the fact that the same criticism was leveled at Richard Wagner and Gounod, and that "Tannhäuser" and "Faust" respectively were considered by the critics of the day as contravening the canons of musical art, yet the alternate authority, the great body of musical auditors, had set the stamp of approval upon each and they remain to-day enduring monuments of these two great composers. Mr. Thunder gave several instances of what he regarded as eccentric or bizarre compositions utterly unworthy from any standpoint. Referring to the "Sinfonia Domes-

QUAKER CITY'S LAST ORCHESTRA CONCERT

Campanari Conducts Closing Presentation of the Season.

PHILADELPHIA, March 2—With the twentieth public concert given in the Academy of Music to-night the seventh season of the Philadelphia Orchestra came to an end. The usual rule of making the closing concert the occasion for a "request" programme had to be foregone for an obvious reason, but in selecting a Goldmark number the management correctly gauged the popular taste. His "Rustic Wedding" Symphony, a gem of lyrical beauty, was given in a smooth and finished manner, reflecting credit alike on Leandro Campanari, the conductor, and the orchestra. The Bridal Song, Serenade and "In the Garden," each with a distinct charm of rare harmonies and melodic elements, appealed alluringly to the delighted audience, and formed a graceful ending to a season of unusual musical enjoyment.

The other orchestral numbers were Bizet's Suite "L'Arlesienne" No. 1 and the Vorspiel and Introduction to Act III from "Lohengrin," both specially well rendered. The soloist was Ossip Gabrilowitsch, the Russian pianist, who played Franz Liszt's Concerto in E flat major. His execution was technically perfect and was especially noticeable for the almost feminine touch imparted to the pianissimo passages. This season has brought so many pianists of undoubted high rank that it is extremely difficult to differentiate, but it can be safely said that Ossip Gabrilowitsch does not suffer by comparison. It was a matter of general congratulation to-night that the report of Fritz Scheel's condition was more favorable. The serious attack of double pneumonia which caused grave fears in the earlier part of the week, was reported to be abating. Nothing definite can yet be decided about the future.

MACMILLEN IN BOSTON.

Violinist Gives Second Recital to Crowded and Enthusiastic House.

BOSTON, March 6—Francis MacMillen gave his second violin recital here yesterday to an enthusiastic audience. Fortunately, his programme was less representative of the "fireworks" variety of music than at his first concert, so that a juster opinion of his ability as an interpretative artist was possible.

Sinding's concerto was played by Mr. Macmillen to the accompaniment of Richard Hageman, to whom was entrusted the orchestral score arranged for piano. Both artists won favor by their broad and lofty conception of the work. Mention should be made of a Mozart "Minuet" which was exquisitely played and a Bach "Adagio," in which the violinist's bowing was particularly fine, and in which he obtained some beautiful effects.

NATIONAL DANCES AT CARNEGIE HALL

Damrosch's Young People's Concert Delights Large Audience.

Carnegie Hall has seldom contained as many happy children as constituted the greater portion of the audience that crowded New York's largest concert auditorium last Saturday afternoon. The attraction was the fifth concert in the Young People's Symphony Society's series, conducted by Frank Damrosch.

National dances were the order of the day and the choice of representative examples and the manner in which they were played were marked by the same distinction that has characterized the previous events in this educational course, designed to show the influence of the dance forms on music in general.

The English Morris dance, the Irish jig, the Polish mazurka and the Spanish bolero were illustrated in costume by Mabel and Ray Gilmore and Octavia and Wilhelmina Howard. The Russian trepak, the Arabian dance and the Chinese dance from Tchaikowsky's "Nut Cracker Suite" were especially enjoyable, a repetition of the third being demanded.

The Morris dance was from Edward German's "Henry VIII," the Irish jig from the same composer's "Nell Gwynne." The rest of the programme consisted of Grieg's "Norwegian Dances," a mazurka, krakovich and bolero by Moszkowski, Liszt's "Hungarian Fantasy," the tarantelle from Mendelssohn's Italian symphony and the finale of Tchaikowsky's second symphony.

Willow Grove's Summer Music.

PHILADELPHIA, March 2—The musical arrangements for Willow Grove Park for the coming Summer have now been perfected. Walter Damrosch and his New York Symphony Orchestra open on May 25, remaining until June 15. Arthur Pryor and his Band follow to remain until July 6, to be succeeded by Victor Herbert and his orchestra. On August 10 Sousa and his band follow to remain until the closing of the Park on September 2.

A. H. E.

Prepare to Welcome Vienna Choir.

PHILADELPHIA, March 2—The Junger Männerchor of this city is making special preparation for the coming to Philadelphia of the world-famed Wiener Männergesang Verein. On May 10 this choir will give a public concert in the Academy of Music in aid of some charity yet to be designated. The organization is composed of men of wealth who have achieved a great reputation in a musical way not only in Austria, but in nearly every European musical centre.

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I HAVE known many artists in my life, many soloists, but the true musician-artists I can count on the fingers of one hand: D'Albert, Ysaye, Paderewski—to these names I now add Miss Goodson.

Arthur Nikisch.

IN Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree.

Boston Transcript.

FROM the very first phrase the performance was full of authority. There was a remarkable breadth and a display of wrist action such as rivalled D'Albert himself. The wildest applause and recall after recall followed.

Boston Daily Advertiser.

HER performance was one of rare brilliance. She was recalled again and again.

Boston Herald.

DR. MUCK smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.

Boston Globe.

SHE has a technique at her command which obeys her sovereign will as if it were a matter of course.

General Anzeiger, Dusseldorf.

THROUGHOUT her performance of Schumann she showed a fine sense of tone-color and artistic taste.

Leipziger Neueste Nachrichten.

IN everything there was revealed a highly developed and remarkable technical power combined with healthy musical feeling and finely educated taste.

Musikalisches Wochenblatt.

SHE has a rare power of emotional expression which never degenerates into affectation.

London Times.

MISS GOODSON is a young artist of remarkable temperament and her playing of Beethoven's great Sonata in A flat was an astonishing performance.

Musical Courier.

Miss Katharine Goodson, the English Pianist, who made such a phenomenally successful début with the Boston Symphony Orchestra under Dr. Muck at Boston, January 18 and 19, has arranged to return to this country next Fall for a Concert Tour. Immediately after her performance with Dr. Muck he was so impressed by her playing that he engaged her to play with his Orchestra again at Cambridge; Franz Kneisel, who was in the Hall at the time of the Rehearsal, immediately engaged Miss Goodson for four appearances with the Kneisel Quartette; Prof. Willy Hess engaged her for two performances with his Quartette. She has been playing a number of recital engagements, private and public, and everywhere has produced the most remarkably successful impression.

Her extraordinary technique, her compelling magnetism, her solid musicianship and her natural virtuosity have captivated the great audiences at every appearance. To the thoughtful mind the question at once comes, why is this? Why is it that her hearers are carried away and become so enthusiastic? Other pianists stir you; or dazzle you; or fill you with wonder, admiration or interest; but how often is it, or rather how seldom, that a pianist appears who causes you to forget all else except his or her art—who, like Orpheus, compels you to instinctively follow and to

lose, as it were, your own volition and to irresistibly bend to the influence of another? Rarely does this happen. It was so in the case of Liszt, so in the case of Paderewski. There is some subtle, potent, intangible indescribable charm, which can do this, some psychic force, some controlling influence; people listen and are convinced; they yield willingly and eagerly before such a power. In the personality and the playing of Katharine Goodson this quality surely is. Will you call it temperament? Hypnotic power? Some occult influence radiating from her and permeating here, there, everywhere? Call it by whatsoever name you may choose, the fact is, it is there. Equipped with a splendid technique she surely is; endowed with a musical nature she also certainly is; by study and work she has assuredly made much of her natural gifts, but so have others done—still they do not captivate. There is some rare quality which she possesses and which Liszt and Paderewski possessed which works on you and which entrances you. You are lifted to heights you seldom touch, you are raised, as it were, out of yourself and you realize you are in the presence of genius.

It was this very quality which caused Arthur Nikisch to say to Miss Goodson: "I have known many artists in my life, many soloists, but the true musician-artists I can count on the fingers of one hand—D'Albert, Ysaye, Paderewski—and to these names I now add yours, Miss Goodson."

The Mason & Hamlin Piano at all Goodson Concerts

MR. CONRIED'S LATEST CAPTURE



THE BIRD FANCIER.

The above cartoon, published originally in the New York "World," represents Heinrich Conried walking off with Alessandro Bonci, Oscar Hammerstein's star tenor. Just how far Mr. Conried will get with his prize is to be determined in the courts, according to Mr. Hammerstein, who maintains that Bonci is bound to him by contract.

When Puccini Was Poor.

There is a wide gulf between the Puccini of today and of those early years of struggle against poverty when he first went to Milan with his brother and rented a small room into which were squeezed a little bed and a big piano. Both young men were then studying under Bazini and Ponchielli. Their combined income amounted to twenty dollars monthly in the shape of a government allowance.

In recounting the story of the hall bedroom Puccini said recently:

"We ran into debt right and left, and before the end of the month we often had to pawn our sticks, umbrellas and overcoats to obtain a little money for immediate requirements. We were also a little handicapped in having to pay our landlord promptly. When he in his official capacity brought us the registered letter

containing the grant he would wait till we had opened it, and would then ask us to pay our lodging bill at once. This really meant that we had very little, and sometimes nothing, left to remind us of the government's generosity except the envelope."

As the landlord conducted a café of his own, where he sold food to his guests, cooking was absolutely prohibited in the rooms, but Puccini's brother was an excellent amateur chef, and they found house-keeping in the room more economical than the landlord's meals.

Puccini liked chickens above all else, and whenever the exchequer contained enough they would purchase a fowl and smuggle the feathered prize to the little room. His brother then executed the bird by decapitation, while Giacomo played the piano to drown the death squeaks of the expiring chicken.

"I? A Heroine? Oh, No!"—Miss Neilsen

Prima Donna Declares Calming a Panicky Audience is as Ordinary Act

KANSAS CITY, Mar. 4.—"I? A heroine? Oh, no. I'm only what I am. What can anybody do except what's to be done? That isn't heroism."

With this, and a deprecatory wave of her hand, Alice Nielsen apparently dismissed all thoughts of such a thing from her mind. As she talked, seated at her writing desk in her private car, she tossed into a corner a bundle of telegrams from all over the country, congratulating her on her presence of mind in averting a panic in the Auditorium theatre in Chicago Saturday night when smoke filled the theatre and the audience started for the doors.

"Here's something that interests me more," she said. "Isn't that great?"

She showed a telegram with this message:

"Miss Alice Nielsen, Kansas City, Mo; Boy. Erasmus."

"That's from my brother and he's telling me of the birth of his first child. That's the first boy in the Nielsen family. I was afraid the name would die out."

"But everybody insists you're a heroine," suggested the visitor. "They're saying you ought to have a Carnegie hero medal."

"A medal? For me? Why, no; why should I have a medal? Why, I only did what anybody would have done. Why, actually, I was scared myself. They all told me how calm and self possessed I was. The stage hands actually carried me off the stage on their shoulders and they told me I ought

to be a fireman. But really, I was scared. I wasn't afraid for myself, but for the others, for the audience.

"A theatre panic is a dreadful thing. When I heard that terrible cry of fire my heart sank. I remembered the terrible loss of life in the Iroquois Theatre and I thought of the women who would be crushed to death or maimed in the stampede that I knew must follow unless the audience was restrained. I trembled all over. Scarcely knowing what I was doing, I rushed to the front of the stage, though it seemed my feet were of lead, and almost without thinking I screamed above the din to Signor Conti to play 'The Star Spangled Banner.' The first note calmed me, and with all the power I could command I began to sing the stirring words.

"Before I realized it the audience had stopped the rush and in a few moments we resumed the opera—'Lucia di Lammermoor.'"

Frank Ormsby's Engagements.

Frank Ormsby, the well-known tenor, has been engaged by Frank Damrosch to sing "The Messiah" in the Hippodrome, April 7, and on April 3 will be the soloist at the performance in Father Hartmann's oratorio "St. Peter." On April 4 he will sing in Norwalk, Conn.

Alma Stenzel, an American girl who has been studying with Emil Sauer, and who has achieved considerable success on the Continent, gave an excellent concert in London recently.

Music in the Jungle.



PROF. MONK—I told you to put your finger on the G string—not on all of the strings.

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Maintain That Each Pupil Presents an
Individual Problem.

"The man who has a 'method' should clear out," declared Frank Damrosch a few days ago. "Method' is wrong. There should be as many 'methods' as there are people to be taught. Many men have many minds. There are different roads that lead to Rome. The thing that many people never seem to realize is that in any sort of music teaching first of all is the establishment of educational principles. Begin at the beginning, should be pounded into them. And first the ear should be educated.

"You can develop every child's musical ear if you begin early enough. Otherwise any instruction leads but to mechanical playing. I am talking of instrumental music now. A pianola can do better than any child whose musical ear has not been developed. But the same principle applies in vocal work. It is an esthetic object that is to be sought—the learning of beauty. How to produce the right tone varies as frequently and as greatly as does the individual. Each music master must work this out with each pupil. Each has the same goal.

"Now there has been a great advance in piano playing, and quite as much in piano teaching. The advance lies in this: On the piano thirty or forty years ago it was technique that was required; clean, clear, scale technique. The pianist of today is required to make the piano an orchestral instrument. He has tones, colors, dynamics to consider. The hand has now a dozen different methods of touch. Liszt could make the piano talk like an orchestra. For a long time it was supposed that these possibilities of playing lay only within the power of great European executants like him. For many years American teachers didn't dare to leave the beaten path of their teaching, the straight way that they had been trained in. But now that day is past and gone. The piano can be made into an orchestra, the voice can take wonderful possibilities unknown

years ago. But there are no 'methods' of getting at these. Each teacher has in each pupil a special problem to solve."

When consulted on the same subject M. Louise Mundell, the well-known Brooklyn teacher of singing, said:

"In a measure there are no methods. There is usually too much said to students upon this subject. While there are not methods, there are, however, laws, and I believe that those laws handed down by our great Italian masters are the only school to adopt in using the voice in song. Of course no two voices can be taught exactly alike. The disposition, temperament and mental ability of the pupil have much to do with it.

"The first step in developing voices individually is to teach proper breathing. Until that is done all is waste effort. The voice must be brought forward to produce great carrying qualities without any muscular effort, to bring out clear tones full of music. Pupils use too much effort; that is the greatest difficulty. Whereas, if they could realize that it is no harder to sing than to speak they would not make such hard work of it. It is the effort used in singing that causes bad results.

"To breathe from the diaphragm and keep back the breath on the attack of the tone is the simple means of good tone production, the principle being the same as one playing a wind instrument. If all the breath is forced into the instrument when making the tone, what is the result? A hard, forced, unmusical sound; while had the breath been held back on the attack the result would have been a beautiful, clear tone. Of course, a tone should be placed in thought before it is produced in sound."

That the teacher must be guided by his pupils, is the opinion of Robert Connor of the Brooklyn College of Music:

"Every scholar presents his or her own special problem. Whether the teaching is vocal or instrumental, every pupil must be instructed in his own way. The art of it all is to attack the weak points of each. All methods lead to the same point, to develop the best that is in the learner. It may take one system with one, another with another. But I believe the good music master to-day combines them all."

BENEFIT FOR EMIL FISCHER.

New York's Original Hans Sachs to
Repeat an Old Success.

A benefit concert for Emil Fischer, the German basso who sang the rôle of Hans Sachs when "Die Meistersinger" was presented for the first time at the Metropolitan, will be given on Friday afternoon, March 15, at the Metropolitan Opera House.

It will be the fiftieth anniversary of Mr. Fischer's appearance on the stage. He will sing *Hans Sachs* in the third act of "Die Meistersinger." Mr. Conried has given the use of the opera house, and among the artists who have consented to appear are Madames Schumann-Heink, Fremstad, and Gadske, and Messrs. Burgstaller, Blass, Dippel, Goritz, and Reiss.

The first act of "Die Walküre" will be included in the programme.

PAUR FOND OF PITTSBURG.

Conductor Would Like to Renew Engagement with the Orchestra.

PITTSBURG, March 2.—Emil Paur, conductor of the Pittsburgh Orchestra, whose three years' contract expires this year, wants to remain in Pittsburgh. Speaking of the matter recently, Conductor Paur said:

"I like the Pittsburgh folk very much and I believe they like me. For that reason I would like to remain in Pittsburgh as conductor of the Pittsburgh Orchestra for another term."

The music committee of the Art Society will meet shortly to choose a conductor for the coming three years and it is thought that Mr. Paur will again be chosen.

HERWEGH VON ENDE PRESENTS NOVELTIES

Hans Schroeder Assists in Concert of
Unfamiliar Compositions in
New York.



HANS SCHROEDER

Chicago Baritone Who Was Heard at the Von
Ende Concert in New York Last Week

The concerts of new and rarely heard works that Herman von Ende has given in New York this Winter and in previous seasons have brought to the attention of the musical public many unfamiliar compositions of unique charm, but none has been more interesting and noteworthy from the standpoint of the art lover than the third of the present series, which took place at the American Institute of Applied Music on Wednesday afternoon last week.

The instrumental portion of the programme consisted of two string quartettes, Richard Strauss's opus 2, in G major, and Vasa Suk's arrangement of Bohemian folksongs played by the Von Ende String Quartette. In the Strauss work Mr. von Ende and his associates, Samuel Saron, Jacob and Modest Altschuler, had rather ungrateful material, and that they succeeded in arousing and maintaining throughout it keen interest on the part of their listeners speaks highly for their illuminative interpretation of it. The Suk quartette proved to be one of the most attractive chamber music novelties that have been heard in New York in many a day. The characteristic mood and charm of each of the five movements were reproduced with consummate skill and grace by Mr. von Ende's finely balanced organization.

Enjoyable variety was afforded by the singing of Hans Schroeder, the Chicago baritone, who came East especially for this concert. In a group of songs by Heinrich Gottlieb-Noren, "Frage," "Die Laterne," "Menschenloos" and "Beim Weine," Mr. Schroeder disclosed rare qualifications as to voice, style and musical intelligence. His well-poised and authoritative interpretations were the work of an artist of high rank.

Mario Sammarco Re-engaged.

It was announced at the Manhattan Opera House this week that Mario Sammarco has been engaged for another season.

HENRY W. SAVAGE TO CONSULT THE SPHINX

Impresario Goes Abroad to
Arrange Grand Opera
Plans.

Henry W. Savage sailed for Italy last Saturday. While abroad he will visit Egypt and consult the Sphinx regarding his grand opera plans for next year.

In the meantime the Savage English Grand Opera Company that gave the first performance in America of Puccini's "Madam Butterfly," one of the most pronounced artistic and financial successes of any opera introduced in America in the past twenty years, will continue its cross-continent tour as originally announced.

The entire company of artists that appeared in "Madam Butterfly" during the record-breaking New York engagement arrives in San Francisco next Monday, March 11, to open the new Van Ness Theatre. This is the first high-class play house to be completed in the hustling California city since the big fire eleven months ago.

Although several years will be necessary to rebuild completely the stricken city, the inhabitants long ago returned and recent visitors to the Coast declare the town is enjoying the greatest boom in its history. The San Francisco engagement of "Madam Butterfly" was limited to four performances. These were almost entirely sold out by mail orders so that an extra performance has been announced for Tuesday afternoon, March 12.

The company appears three days in San Francisco and three in Oakland. Reports received at Henry W. Savage's office in New York indicate that two performances of "Madam Butterfly" will probably be necessary to supply the demand during the week in San Francisco and Oakland.

The Savage Opera Company will appear in California for this one week only, its special train leaving Portland, Ore., next Saturday night for San Francisco and leaving Oakland the following Saturday for Salt Lake City. On its way East there will be brief engagements in Denver, Lincoln, Omaha, Sioux City, Des Moines, St. Joseph, Kansas City, Springfield, Ill., Dayton, Columbus, Grand Rapids, Detroit, Toronto, Buffalo, Rochester and Syracuse.

The cross-continent tour will end with a week in Brooklyn, making a season of thirty weeks, nearly eighty engagements and a total of more than 250 performances, the largest number of presentations in one year of any grand opera yet written.

Dinner for Mme. Cavallieri.

A dinner was given Saturday night at the Hotel Belleclaire for Mme. Lina Cavallieri by Dr. E. Castelli, physician of the Metropolitan Opera House. The table was decorated with American Beauty roses and multicolored electric lights. The guests were, besides Mme. Cavallieri, Marquis Sommi Dei Piccenardi, George Maxwell, Count de la Chesney, F. E. Grasson, Prince Del Drago, O. Cavallieri, Count Cini, and Dr. E. Castelli.

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JOHN C. FREUND - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
MANAGER
Room 1001, 120 Boylston St.
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
MANAGER
241 Wabash Avenue
Room 400
Tel., Harrison 4883

Montreal Office:
5, St. Lawrence Boulevard
G. O. LAMONTAGNE, MANAGER
Telephone, Main 4097

MILTON WEIL, Business Manager
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NEW YORK, SATURDAY MAR. 9, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

NEW YORK AND "SALOME."

New York is coming in for a great deal of harsh criticism directed from various parts of the world, because it refused to tolerate "Salome." Some of the leading musicians of Europe are quoted as being surprised and disgusted over the action of the millionaire opera owners who determined that the music-drama of Strauss was offensive to the moral sensibilities of the metropolis. Hans Richter, the great conductor, is the latest to express his indignation over what he terms the "wholly absurd" interference with the progress of art; he politely but firmly refuses to consider an invitation to visit the country that rejected "Salome," saying "My principles, my conception of an artist's honor and an artist's duty are old-fashioned and strong. Not all the dollars in the world will shake my convictions. Anywhere, where good music is produced—but in the Old World, please!"

The same attitude is shared by many of the leading American musicians, especially those who saw "Salome" abroad but failed to see the performance given in New York. Emil Paur points out that New York is unfit to pass judgment on a work that has won so great a triumph in the musical strongholds of Europe.

That the burden of unfavorable criticism comes from those who attended only the foreign performances of the music-drama, is significant. It appears that the strong objection to the work here resulted from two features, the Dance of the Seven Veils and the spectacle of a severed head of John the Baptist being kissed by Salome. In Europe, according to those who attended the performances, neither of these episodes caused indignation. The dance was given artistically, and the head and charger scene was made dramatically effective by darkening the stage and completely obscuring the unpleasant details. It

is by no means an innovation in dramatic art to rely upon the intelligence and imaginative powers of an audience in effecting desired results by suggestion rather than resorting to spot-light realism.

It would seem, then, that a grave error was made in using vaudeville methods to emphasize the sensationalism of the two scenes in question. Had more discretion been used in the Conried production it is reasonable to suppose that "Salome" would have had the same cordial reception here that was accorded it in the Old World, but after the curtain had once been drawn and the spectacle revealed, it was too late to resort to the subtle suggestion which is called for in the score of the music-drama.

APPLAUSE THAT DEFEATS ART.

One of the most noteworthy features of the performances at the Manhattan Opera House is the subtle influence of that intangible thing called atmosphere, which Mr. Hammerstein has succeeded in creating. Whether it be attributable to the compactness of the auditorium, which suggests the most skilfully devised of the Old World opera houses, and which places the singers and listeners *en rapport* as soon as the curtain rises, or to the management's aim to present meritorious all-round performances, devoid of harsh contrasts in individual efficiency, or to the exceptional acoustic properties, or, as is the probable solution, to all these conditions acting in combination, there pervades the new temple of music a certain suggestiveness of the traditionally operatic that transports one in fancy to more historic buildings consecrated to art, across the water.

All the more regrettable, therefore, that Mr. Hammerstein does not discourage a custom which in its effects rudely destroys the illusion a lyric drama should create,—the custom on the part of the artists of recognizing applause in the middle of a scene and accepting curtain calls after tragic developments in the unfolding of the plot. Not that such privileges are peculiar to the singers at the Manhattan; but since Mr. Hammerstein has accomplished so much in "atmospheric conditions," it lies within his reach to perfect them.

To request the star performers to ignore the audience's expressions of approbation at the close of the acts would doubtless be regarded as impracticable consideration for art. However devoted to lofty ideals a singer may be, he is human after all, and he naturally measures his success by the warmth of the public's reception of his work, that is, of course, when his conscience is unsoiled by dealings with any professional "claque."

But readiness to acknowledge the hearers' applause gives rise to many incongruities, which bring home to the minds of the thoughtful the glaring artificiality of opera as a form of art, a realization that few brainy people have not experienced in any case, so that to flaunt it needlessly before their attention incurs the risk of forfeiting their interest entirely.

For instance, *Valentin*, mortally wounded by *Faust*, spurns *Marguerite* with his last gasp as the curtain descends. Only a few seconds elapse before the brother and sister come tripping out to the footlights, hand in hand, smiling and bowing to the clapping spectators, as if on the most amiable terms. And despite this evidence of the senses to the contrary the audience is called upon to believe *Valentin* dead. This case is only one of many that turn tragedy into comedy.

But if applause between the acts cannot be ignored, it can at least be prevented from disturbing the dramatic continuity of a scene. Why should *Sparafucile* after leaving *Rigoletto* in the darkness of night be allowed to step out from the wings and bow, just because his last low note pleased the audience? Mr. Campanini's rigid adherence to the "no

encore" rule has been highly commendable; if this conductor of the iron will would go further, and forbid the artists to betray any consciousness, whatever, of the audience's presence during the progress of an act, he would achieve still finer results.

In some of the European opera houses if a singer acknowledges applause during a scene he incurs a fine of twenty-five dollars. The result is that demonstrations are reserved until the conclusion of the acts. The introduction of a similarly severe regulation in the New York opera houses is highly desirable, from the standpoint of the serious music lover.

One of the highest tributes that have been paid Oscar Hammerstein since he opened his opera house in New York has been the persistency with which Heinrich Conried and his agents have been making overtures to secure the services of some of the Thirty-fourth street favorites. To the casual observer of operatic events it would seem unfair that after Mr. Hammerstein has taken the risk of importing an artist unknown to American audiences, and has given the artist the much desired opportunity of gaining a reputation in America, another impresario should step in and with no other sacrifice than a slight raise in salary reap all the benefits of his competitor's efforts.

Bonci will not after all spend his vacation with the Rochester wizard who advertises his ability to make short folk tall. The little tenor feels that he will be sufficiently stretched in the tug of war game that Messrs. Hammerstein and Conried are playing with him.

Adore Caruso's Singing.

New York opera-frequenter seem to adore Caruso's singing, and the opera in which he appears seems to be a very minor consideration. It is related that poor Italians come to the box-office on such nights and demand to know is "Da Caruso worka," and if they are assured that he does sing they deposit a handful of small coin—evidently their weekly savings—for an admission ticket.—Edward Ziegler in the New York "World."

HERR RICHTER OF VIENNA.

[From the New York "World."]

Because the owners of the Metropolitan Opera House placed their ban on "Salome," Herr Richter, Vienna's great conductor, declares that not all the dollars in the world could induce him to sacrifice his artistic convictions by coming to America. He will go "anywhere where good music is produced—but in the Old World, please." Necessarily he must be the sole judge of what is good music.

Not all foreign musicians are so conscience-driven. Herr Strauss himself, for instance, turned a pretty penny by producing his various sensations before American audiences. He probably learned also that the United States is not bounded by New York. Possibly "Salome" may suit Boston or Chicago or San Francisco as well as it suits Herr Richter of Vienna. Tastes differ, no matter what he may think of the comparative state of morality here and abroad.

Herr Richter should not anathematize a whole continent in a single breath because half a dozen real-estate owners exercised their authority over their own property. In New York we may be rich, we may be barbarians, we may prefer certain operas to other operas—all more or less offensive peculiarities, to be sure—but what then? If the final judges of good music and good morals turn their backs on us, like Herr Richter, and abandon us to our ignorance, how are we to rise to higher things? Must we go on sinking lower and lower in the scale until some German conductor can be persuaded to cross the ocean with a written contract that we shall applaud whenever he gives the signal?

PERSONALITIES.



XAVER SCHARWENKA

Scharwenka.—Xaver Scharwenka, who is now the head of the Klindworth-Scharwenka Conservatory in Berlin, is well known to the musical public of this country through his concert tours and his activities as a teacher in New York several years ago. The increasing success of his Berlin conservatory has necessitated more ample accommodation, to which end an elaborate new building is now in course of construction. He celebrated his fifty-seventh birthday early in the year. Of his compositions the pianoforte concerto played in New York by Rosenthal this season is especially popular.

Carreno.—Teresa Carreno, the pianiste, is making an extended concert tour of England and Scotland.

Mallinger.—Matilda Mallinger, the German teacher of singing, whose *Elsa* is still cherished in memory by the Germans as an ideal impersonation of the heroine of "Lohengrin," recently reached her sixtieth birthday.

Puccini.—Giacomo Puccini, the Italian composer, has read many volumes of American literature that have been translated into Italian. His favorite American author is Bret Harte; he has read everything that delineator of Western life has written.

Bispham.—David Bispham, the eminent American baritone, recently appeared at Covent Garden with great success, as *Wolfram* in "Tannhäuser" and *Kurvenal* in "Tristan und Isolde." In the latter work Félia Litvinne was *Isolde* and Ernst van Dyck, *Tristan*.

Eames.—Emma Eames made a study of Gilbert Stuart's portrait of Betsy Patterson in the Boston Art Museum for her coiffure and costume as *Tosca*. She pays close attention to the utmost detail of her costumes, and always tries them on before repeating mirrors so as to detect any defective lines, if there are any.

Melba.—Nellie Melba is known to be very generous with her money. She says her greatest extravagances are flowers, special messengers and telegrams. She is now planning a country home in England, which is to be built in old English style and have no pictures excepting works of the early English painters.

Chaliapine.—The noted Russian basso, Chaliapine, whom Mr. Conried has engaged for the Metropolitan Opera House next season, is more than six feet tall. He has several times refused offers to come to America. He has met many of the Conried singers at Monte Carlo during the opera season and has often declared that he would never come to this country at any price, preferring to sing only in St. Petersburg and Monte Carlo.

MUSICAL EVENTS AT NATION'S CAPITAL

Noted Artists Perform at Lenten Concerts in Washington.

WASHINGTON, D. C., Mar. 4.—The advent of Lent has scarcely made any noticeable decline in musical circles in the National Capital; in fact, among the local artists, this has been taken as an opportune time to present their pupils when social events are at an ebb. The choirs have come to the front with special programmes for the Sunday services and Lenten recitals have been arranged by Mrs. J. Espita Daly, Alfred B. Eldridge, Mrs. Susanne Oldberg, and Henry Freeman.

* * *

Miss Gertrude Peppercorn, whose engagements in this country have been deferred on account of illness, was recently heard here under the auspices of the Washington College of Music. She is a pianiste of rare ability, in whom temperament and execution are admirably combined. Her audience was very enthusiastic and she was compelled to respond to several encores.

* * *

The Boston Symphony Quartette has been heard recently with Rudolph Ganz, the well-known pianist from Switzerland, as the soloist. Prof. Willy Hess arranged for this concert a programme including Tchaikowsky's Quartette, Op. 11, No. 1. There was also a suite for the violin and piano by Edward Schuett, played by Mr. Ganz and Mr. Hess, and Schumann's quintette for piano and strings.

* * *

Despite the fact that pianists are ever coming before the public, a new one, who is truly an artist, is always welcome. This is what must be said of Felix Garziglia, the young French pianist who was heard here on March 1, under the auspices of the Washington College of Music. A prize pupil of the Paris Conservatory of Music, he has concertized in the Riviera, and has now come to America that we may appreciate what can be accomplished by youth in France. Mr. Garziglia performs as one who loves his instrument, upon which every caress brings forth the responsive feeling of its master. His programme on this occasion contained the Faschingsschwank aus Wein of Schumann; Etude, C sharp minor, Ballade, F major, Nocturne, F sharp major, Scherzo, B minor of Chopin; the Tarantelle of Moszkowski and Liszt's Rhapsodie, No. 8.

* * *

An organization which is always heartily received in Washington and which has been heard here recently is the Boston Symphony Orchestra. The soloist was Mme. Olga Samaroff, the eminent pianiste, who played Tchaikowsky's brilliant Concerto in B flat minor, No. 1, with the exquisite temperament and execution so characteristic of this artist. The symphony of the evening was Beethoven's seventh symphony in A major.

W. H.

PREPARE FOR SAENGERFEST.

Meriden, Conn., Singing Societies Unite to Rehearse for Contest.

MERIDEN, CONN., Mar. 4.—The Turner Liedertafel, the Meriden Saengerbund and the Lyra, the prominent German singing societies of this city, have practically united in preparation for the Saengerfest which is to be held here next year. John H. Keller has been chosen director and will have charge of all rehearsals. It is his intention to enlarge the existing societies all over the State and to form new ones in cities where none exist.

The Saengerfest will occupy two days and will probably be given in the new town hall, which is to be erected. Fully 1,500 voices will constitute the chorus. Professional soloists and an orchestra of some forty pieces will be secured.

Pianiste's Double Causes Her Dismay

Mary Wood Chase Victim of Peculiar Mix-Up in Chicago.

CHICAGO, March 4.—Two pianistes with but a single name is the serious problem that confronts musical circles in Chicago to-day. To the outside world this state of affairs may not seem to be worthy of deep thought, but to Mary Wood Chase, one of America's leading artistes, the matter has assumed considerable proportions and has caused her no little embarrassment.

Miss Chase to-day confided her troubles to a representative of MUSICAL AMERICA.

"For several years," said she, "my identity has often been mistaken for that of a young pianiste bearing a good share of my name. Her name in fact is Miss Chase and I believe, if I am rightly informed, still more, Miss Mary Chase! On various occasions I have been informed that people have gone to concerts expecting to hear me play and have been disappointed to find in my place another Miss Chase. How many go away with the impression that they have heard Mary Wood Chase will never be known. The question is also raised, how many clubs think they are securing my services when they engage the other Miss Chase?"

"The other day one of my friends remarked that she understood I was very enthusiastic over a certain violiniste. I replied that I knew nothing of the girl.

"O, yes," was the reply. 'Her mother said you thought she was remarkably talented and had offered to accompany her for fifty cents an hour!' As my time is full



MARY WOOD CHASE

to overflowing at \$6.00 an hour you can fancy my mingled feelings of amusement and dismay as I remembered the other Miss Chase.

"Several instances have come to my attention in which members of certain clubs were under the impression that I was performing for them, when perhaps I was many hundred miles away—again the other Miss Chase. What is to be done? I can think of nothing except to find a husband for the other Miss Chase and please ask her to change her name."

J. C.

MUSIC WITH MEALS THE LATEST AT YALE

Programme Includes Melodies of Light Operas, "Coon Songs" and "Salome" with the Salad Course.

NEW HAVEN, CONN., Mar. 4.—
Orchestra, one week.....\$ 50
Students, 1000 @ 10c per week, 100
?????

The above sum in simple arithmetic has been put up for solution to Captain Samuel Smoke, who has charge of the commissary department at Yale University. As the problem has been before him only about a week now, it cannot be expected that the captain will present his solution just now, but all of Yale College is waiting interestedly to learn how he will succeed in bringing out a satisfactory one.

Captain Smoke, it seems, has taken it on himself to transform the dining room of the college into something resembling the Café Martin, the Café Boulevard (New York) or something of the kind by providing an orchestra to furnish music while the students are eating their meals.

For breakfast, lively strains from the recent musical comedies are proscribed for the dual purpose of getting the students through in time for recitations and making them forget in the melody-begotten abandon of syncopated elevation the katzenjammers that might have developed from the night before. The musical programmes laid down for the early meals were calculated to make a man bolt a helping of ham and eggs, whereas he might have balked at a plain omelet without the stimulation of the strains from the orchestra box.

Lunch and dinner are also supposed to take place to the obligato of string, wood and brass while the counter melody to be found in a mélange of the latest popular airs is expected to form an aid to diges-

tion not to be found in any of the present conglomerations of pepsin, prunes or potential oils.

The question of having musical accompaniments to the masticating operations of the future Thomas Edisons, Johann Keplers, George Chambers and William Blackstones has been a much mooted one. Captain Smoke at length decided to try the experiment and for nearly two weeks past the students have been taking "The Blue Moon" with their oysters, "The Red Mill" with their soup, "The Parisian Model" with their entrée, "Mlle. Sallie" with their roast, "Salome" with their salad and a few coon songs with their demi tasse.

This has been fine and dandy for the students. Music with the eats is something new in the college dining room and Captain Smoke has been suffocated with congratulations on his innovation ever since the fiddle first tuned up. The students have figured it out that they are getting the harmonious portions of their meals at a dirt cheap price when they have to pay but ten cents a week, and there is not a kick coming from one of them.

But the fact remains that one thousand times ten equals \$100, while the orchestra costs but \$50. Captain Smoke, however—and it should be chronicled here that he is a good fellow—says that he just started the dime a week gag to see how the thing goes. If the students seem to like the music and express a willingness to contribute the necessary money, he will equalize things by calling the fine off for a week at any time he finds he has a surplus in the treasury of sufficient proportions to reimburse the orchestra for a week.

All the Yale boys say that music with the meals is the greatest thing that has come off in the college for a long time.

GOODRICH ORCHESTRA PRESENTS NOVELTIES

Boston Hears "Symphonic Variations" by Cesar Franck.

BOSTON, Mar. 4.—The last of the concerts of the Jordan Hall Orchestra, Wallace Goodrich, conductor, was given Friday, and was in every way the most successful of the season, a fact which augurs well for the new organization. The orchestra has found a niche for itself in the musical life of Boston and in the hearts of the music lovers of this city, for besides the artistry of the players, the efficiency of the conductor, and the charm of hearing works suitable for a small hall produced in such a place, there is the added zest of programmes replete with novelties.

The most important novelty of Friday's concert was the "Symphonic Variations" for piano and orchestra, by César Franck, a very attractive composition, full of imagination and brilliant in conception to a degree. Heinrich Gebhard as soloist did thorough justice to the work, catching its spirit with exactitude. His splendid playing won immediate recognition from the audience which applauded enthusiastically and repeatedly recalled the artist. The elaborate flute solos in the "Romance" from Widor's "Conte d'Avril" were skilfully done by C. K. North. The "Fête Polonoise" from Chabrier's opera "Le Roi Malgré Lui" was another novelty of the French school which Mr. Goodrich rendered with effect.

Then there were Russian delights too, a "Dance Scene" by Glazounov and "In the Village" from Ippolitoff-Ivanoff's suite, "Caucasian Sketches," both of which are characteristic and extremely interesting.

An American composer, George W. Chadwick, was represented by his "Adonais," an elegiac overture, which, although marked "elegiac" is not monotonously mournful, and is full of dignity and impressiveness. Every detail of the score was brought out by Mr. Goodrich's admirable reading. Another delightful item was Auber's overture, "La Part du Diable" with whose graceful lightness the concert was commenced. Especially noticeable in this work was the excellence of Mr. Goodrich's brasses.

This final concert of the season has firmly established the orchestra as a musical force in this city.

SINGER CAUSES CHANGE OF BILL.

Soprano Must be Paid for Vacation or She Won't Perform.

SAN FRANCISCO, March 1.—Esther Adaberto, leading dramatic soprano of the Lambardi Opera Company, refused to sing in "La Gioconda" last week, at the last moment, although, according to the managers and the receipts displayed, her monthly salary had been paid up to and including the performance.

She is under contract at \$800 a week, receiving her pay in advance every fifteen days.

The company was to take a rest of two weeks, and the other members were content to accept the lay-off without any remuneration, but Adaberto demanded her pay, according to the impresario, and she wanted it not only in advance, but before appearing in "Gioconda."

Lambardi agreed to pay her on Saturday, when the advance payment would be due, according to contract, but the singer would not wait. So she did not sing, and it was necessary for the company to present "Cavalleria Rusticana" and "I Pagliacci" instead of "La Gioconda."

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BUYING SEATS FOR BOSTON CONCERTS

New Yorkers Visiting at the "Hub" Experience Difficulty in Hearing Symphony Orchestra.

BOSTON, March 4.—New Yorkers who happen to be in Boston at the week's end and decide to hear the Boston Symphony Orchestra in Symphony Hall on a Friday afternoon, are invariably surprised to learn that their money will not buy them tickets of admission.

Symphony Hall contains something more than 2,500 seats. When the announcement of the season's concerts is published it contains the following paragraph: "Tickets for the series of concerts and for the series of rehearsals, \$18 and \$10, according to location." Now, the New Yorker doesn't understand that the price of the tickets is by no means \$18 and \$10, according to location. The price is whatever a seat will bring more than \$18 and \$10, those figures representing the minimum price at which two divisions of seats will be sold.

The \$18 seats for the rehearsals are sold at auction at Symphony Hall on October 1; the \$10 seats for rehearsals are sold in the same way on October 2; the \$18 and the \$10 seats for the concerts are auctioned off on October 4 and 5. Seats are sold only in the regular order and no more than four seats are sold on one bid.

There is perhaps no more reasonable way of adjusting a scale of prices than by letting the people do it themselves. If certain persons, for the good of the cause, and the glory of themselves—are willing to pay premiums of from \$75 to \$300, as on one occasion, who shall say them nay? Even after all these contributors to gain and to glory have been accommodated there are plenty of seats to be had at prices which will average from \$1 to \$1.50 for each of the twenty-four performances.

There is only one sort of person who is left in a very bad way. This is the one who, like the stray New Yorker, wants to enjoy a single concert.

Suppose he goes to the box office and with cheerful assurance asks for a seat for the Friday afternoon rehearsal. He is told that there are no seats for sale. A box? There are no boxes in Symphony Hall. Well, meekly, can he have standing room? No one is allowed to stand.

Yet, though the man in the box office may neglect to mention it, there are seats to be had, even in fact, only at the last moment. They are good seats too, and dirt cheap.

But one does pay for them all right enough. If not with money, yet with time and strength. Exactly 505 seats, the entire capacity of the second balcony, are reserved for sale as so-called rush seats.

These seats cannot be bought in advance. Those who wish them must be in line when the doors are opened. Each person must have in his or her hand a silver quarter. Nothing else will be accepted. A half dollar for two, or a dollar for four, or two dimes and a nickel for one—none of these will be received. Each person pays for himself and pays with a quarter.

One man holds a bag, into which the quarters are dropped. Another man stands by with a counter, which he presses, click-click, for every person admitted.

When his counter shows that 505 persons have passed in, the bar falls and not another person can pass. The 505 already in rush pell mell up the stairs, tripping on their skirts, panting, and puffing and finally scrambling madly into their seats, which as a matter of fact are quite as good as those in the balcony below them.

The deadhead is practically unknown at the Symphony concerts. There are only two free seats in the entire house. These are known as guests' seats, and are generally given to the soloist for the use of his or her friends.

There have been instances of distinguished dramatic or musical stars visiting Boston and, very naturally, expecting to receive reciprocal courtesies from the Symphony Orchestra people. When these personages were offered the two seats and were informed that they could have no more they have sometimes taken offence at what seemed to them a stingy spirit. Yet these two seats are the only ones, except the 25-cent rush seats, not sold in advance for the entire season.

In spite of which record, the orchestra does not begin to pay expenses.

FREE RECITALS IN NEW YORK.

Columbia University Gives Series of Concerts with Noted Musicians.

The first of a series of organ recitals was given Tuesday at St. Paul's Chapel, Columbia University, by Gaston M. Dethier. By request, Mr. Dethier incorporated into his programme his own "Christmas," a very interesting suite consisting of an "Introduction," "Pastorale" and "Variations on 'Come All Ye Faithful.'" One of his Scherzos also appeared among a group of short things by Gounod, Ruffer, Nicode, Fleuret, Bossie and de Pauw.

The second recital is to be given March 12 by S. Archer Gibson, organist; the third, March 19 by Cornelius Rüben, pianist and Professor of Music at the University; the fourth, March 26, by W. C. Hammond, organist and Professor of Music at Mt. Holyoke College. The recitals are free to the public.

AS CARTOONIST SEES HIM.



The above illustration represents Homer Davenport's impression of Heinrich Conried, the Metropolitan Opera Director, and is one of a series of notables published in the New York "Evening Mail."

BIG SALARIES FOR SINGERS.

How Caruso's Demand Compares With Other Notable Opera Stars.

Caruso's demand for higher salary calls attention to the incomes received by other famous singers of the past and present. Jean de Reszke received \$2,500 for each of thirty performances on his last visit to New York. Tamagno's price here was \$1,600. Campanini got as high as \$8,000 a month. In Paris and in his prime Tamberlick refused an offer of \$28,200 for a year's singing at the Grand Opera. Duprez, who retired from the French opera in 1849, got \$20,000 a season at his best.

Campanini would have died rich but for his personal recklessness. Jean de Reszke made much of his fortune in America—for he is rich even if he has gone to teaching music. Tamagno created no furor in New York, but saved cash with true Italian thrift.

Among stage sopranos Patti has received in America \$5,000 per night, Melba is credited with getting more than \$2,000, and Sembrich, who now has \$1,750 for each appearance, got \$125,000 from Abbey & Grau on the first visit she ever made to this country.

CHRISTIAN SCIENCE AND THE MUSICIAN

New York "Herald" Describes Alleged Experience of Albert Gerard Thiers.

The effect of Christian Science upon matrimonial harmony is discussed in the magazine section of the New York "Herald's" Sunday edition. Among the instances of unhappiness that has followed the introduction of Christian Science into family life is mentioned the case of Albert Gerard Thiers, a well-known New York choral conductor. This is what the "Herald" says:

"Up in Carnegie Hall a romance is dying. It is fluttering its poor little wings and is breathing shorter and shorter, until presently it will struggle its last—and die!"

"Several years ago the beautiful Martha Stewart married Albert Gerard Thiers. Both were mere children, she sixteen and he twenty-one. The young husband possessed a beautiful voice; he was then singing in churches; so was the young wife; the romance began in a church, it ends in a church.

"The young tenor, enthusiastic over his work, studied constantly and finally became one of the leading voice specialists of the country and had aided his wife in developing a very beautiful voice.

"The harmony of music and affection filled the lives of these two, and when a young son was born it simply meant one more harmonious chord in the whole composition. Singing and working together, they lived happily until some three years ago, when without much ado about the matter Mrs. Thiers began to study Christian Science. For over a year her whole time was given to it. Music, husband, child—all were swept before her in pursuit of this work. As time went on, and neither the young son nor the husband could be won to the faith, Mrs. Thiers developed an aversion for them, and finally a separation was agreed upon."

New Post for Marcus R. Mayer.

Marcus R. Mayer has left New York for San Francisco to undertake the general management of the San Carlo Opera Company, of which Henry Russell is the director. This company is now in San Francisco, having left Chicago, where it recently played a successful engagement. It may be heard late in the season in New York, but the probability is that it will not come here until next October.

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CONCERTS FOLLOW LECTURES ON MUSIC

Educational Series Given in
Waterbury, Conn.,
School.

WATERBURY, CONN., Mar. 4.—Following the series of lectures by Thomas Whitney Surrrette, which have been delivered in the musical course at St. Margaret's school during the past few weeks, a series of four concerts has been opened at the school on Saturday evenings in March, beginning last Saturday. These concerts are intended to supplement the Surrrette lectures and illustrate them through the playing of compositions by the masters of music about whom Prof. Surrrette has lectured. The composers listed on the programmes include Beethoven, Schubert, Schumann, Brahms, Tschaiikowsky and Grieg, the whole series forming an excellent exposition of the characteristics of these composers, as illustrated in their piano and chamber music compositions. Mary Hillard has charge of these concerts.

The first recital was given by Arthur Whiting, the well-known New York pianist, who is well known here, his last appearance locally having been with the Kneisel quartette last season, when he played the pianoforte part in the Schumann quintette. His programme follows:

Schumann—Fantasie, C. major, op. 17.
Beethoven—Sonata, E. minor, op. 90.
Brahms—Rhapsodie, G. minor, op. 79, No. 2.
Intermezzo, E. flat, major, op. 117, No. 1.
Walzer, op. 39.
Intermezzo, E. flat, major, op. 116, No. 4.
Intermezzo, C. major, op. 119, No. 3.
Rhapsodie, E. flat major, op. 119, No. 5.

FINE CONCERT FOR THE ALLIED ARTS

Aspirants for Operatic Honors in
Brooklyn Present Interesting
Programme.

Emma L. Ostrander gave the Allied Arts Association one of the best concerts it ever had Thursday night of last week. The programme was varied and interesting, and many of the numbers were by aspirants for operatic honors in the new Brooklyn Opera Company.

Sadie Godbold, Ella Emmerich and Susie Lindhorn sang several solos acceptably. Mrs. Harry Albeck displayed a good soprano voice in two well chosen selections, C. P. Oliver sang Metcalf's "Absent" and Timothy H. Knight and Miss Davis were the excellent accompanists.

William G. Jones, a promising young violinist, played several selections and was heartily applauded. The Quincy Ladies' Quartette composed of Emma L. Ostrander, Matilda Heitzmann, Paula Levy and Miss Foote, sang no less than five numbers and the audience wanted more. The Quartette from "Rigoletto" was sung by Miss Ostrander, Miss Heitzmann, T. Edgar Franzen and O. P. Oliver.

The surprise of the evening came when Edith Cutting and Irma Brion were heard, the former a soprano and the latter a contralto of marked ability. Miss Cutting has a big dramatic soprano voice which she uses with skill. She displayed good temperament, excellent breath control and artistic interpretation. Miss Brion has a remarkably smooth velvety contralto which was shown to fine advantage in "Elizabeth's Prayer" from "Tannhäuser."

Edwin A. Craft, the noted organist of Wheeling, W. Va., presented an excellent programme last week, in Christ's Episcopal Church of that city, assisted by Mrs. D. R. Fitch, vocalist. Mr. Craft's programme embraced Bach's Fugue in G. minor, Pachelbel's "Choral Vespers," Handel's "Largo," Tschaiikowsky's "Andante Cantabile," Wolstenholme's "Allegretto," "Gavotte" from "Thomas Mignon," the "Preislied" from the "Meistersinger" and the "March" from "Tannhäuser."

Women's Orchestra in Los Angeles is an Important Factor in City's Musical Life

Members Receive Only Educational Benefit and Enjoyment as Compensation for Their Services—Harley Hamilton the Director.



THE WOMEN'S ORCHESTRA OF LOS ANGELES

LOS ANGELES, Mar. 4.—The Women's Orchestra of Los Angeles, of which organization Cora Foy is president, and the members of which recently gave a testimonial to their conductor, Harley Hamilton, is unique.

There are many women's clubs devoted to many branches of culture and many musical organizations, but a non-professional woman's orchestra, where no remuneration is received for services, and where the only compensations are educational benefits and artistic enjoyment, is somewhat of an innovation in the world of music and art.

The organization boasts fifty-three members and has been in existence for over twelve years. It is thoroughly organized for the study of fine orchestral music with string, woodwinds, brass and percussion instruments.

Mr. Hamilton, who directs the orchestra, has suffered greatly from illness and his players took the last concert as a method of showing their keen appreciation of the beneficial results of his labors.

The orchestra is one of the important features of musical development of the city. It is open alike to professionals and amateurs. The girl who may be playing in concerts and café orchestras can obtain by membership a learning that she could in no other way have. The amateur can

get professional training and a familiarity with the best orchestral compositions.

Under Mr. Hamilton's direction the orchestra has grown from a handful of members to fifty, and to-day is one of the few organizations of the kind in the country. It has several times played incidentally to other events, but has never before given an ambitious public performance.

The members have proved themselves worthy of performing the best music. At the last concert, the programme included two movements of Haydn's Military Symphony, two of Greig's for strings only, Luigini's "Egyptian Ballet" music, the overture to the "Merry Wives of Windsor," the "Tannhäuser March," and several compositions of Mr. Schoenfeld.

Mme. Menasco played a cello solo, accompanied by the orchestra, and Harry Clifford Lott sang several songs.

The young women form a very complete body of musicians, the only instrument lacking a feminine player being the bassoon, which was played by a man.

The members of the orchestra and their positions are:

First violins—Edna Foy, concert master; Grace Dering, Mrs. Lena Rebar, Beatrice Atkins, Daisy Walters, Laura Mabel Johnson, Mrs. Robert Farquhar, Mrs. Clyde Martin Walsh, Bessie Fuhrer, Florence L. Paine, Mrs. Louise Macneil.

Second violins—Mary Mullins, Sadie Stanton, Mrs. Edna Smitheram, Edythe Bonita MacDonald, Evelyn Mason, Ruth Hamlin, Mrs. Nellie Kimball, Dora Reher Burlingame, Lois Burns, Mary G. Read.

Violas—Mrs. Clarence Cook, Susie A. Webb, Marion Norris, Elizabeth Burns, Mrs. Shaw.

'Cellos—Mme. Elsa Menasco, Mrs. H. H. Parker, Luedema Sayre, Elsa Fuhrer, Mabel Burns.

Double Bass—Florence Longley, Virginia Millar, Mrs. Harold G. Simpson.

Flute—Gertrude Jones, May Ludlow, Florence Thresher.

Oboe—Gertrude Barrett, Mrs. A. D. Hunter.

Clarinet—Jennie L. Jones, J. Belle Doyle.

Cornet—Edith Dewitt, Mrs. Harry Cardell, Helen Gower.

Horns—Marion Collier, Minna Stark.

Trombone—Miss A. Pefferie, Miss Rhoda Milar.

Tympani—Cora Foy.

Drums—Miss Wenona Huntley.

Harp—Joanna Kinsinger.

Piano—Mrs. Jessie Small.

Board of directors—Cora Foy, president; Grace Dering, vice-president; Mrs. Harry Cardell, secretary; Jennie Jones, treasurer; Mrs. Hugh Macneil, Beatrice Atkins, Mary V. Mullins.

WILLIAM LAVIN IN RECITAL.

Canadian Audience Hears Popular Tenor in Attractive Programme.

ST. THOMAS, ONT., Mar. 4.—The recent recital given by William Lavin, the well-known tenor, under the auspices of the Olivet Conservatory of Music, was attended by unusual success.

In a programme embracing arias from Handel's "Semele" and "Jephtha," Puccini's "Tosca" and Reyer's "Sigurd," Tschaiikowsky's "Weil ich sie einstmals allein," Strauss's "Morgen" and "Ich trage meine Minne," Wolf's "Verborgene," Schubert's "Du bist die Ruh," and "Ständchen," Elgar's "In the Dawn" and songs by H. H. A. Beach, Quilter and Noel Johnson, Mr. Lavin displayed a voice of fine quality, clear enunciation and a masterly style. In Elizabeth Bintliff he had an able accompaniste.

KENTUCKY SINGER WEDS BARON

Jeannette Locke Won by Italian Suitor after Transatlantic Courtship.

The marriage of Jeannette Locke, a grand opera singer of Lexington, Ky., and the Baron Charles V. Benedetti of Florence, Italy, at the home of Lulu Kelly, 27 West Twenty-sixth street, New York, last week was the culmination of a romantic courtship.

The Baron met Miss Locke when she was singing in Paris last Winter. He followed her from one end of Europe to the other, urging his suit, but she returned to America without having pledged herself to him. He kept the cable wires busy, however, and finally succeeded in obtaining an encouraging answer. A fortnight ago he arrived in New York, met Miss Locke at

the home of Miss Kelly, persisted in his wooing and won her consent to marry him.

The Baroness will not give up her operatic career. She has an engagement to sing next Winter in grand opera in Milan. Her husband has a Winter castle in the South of Italy, where they will go for a short stay. He also has a Summer home in Florence.

The bride's father is Alonzo Locke, said to be a wealthy merchant.

The third concert of the Hoffman String Quartette, given Tuesday in Boston, was noteworthy for the production, for the first time in America, of Debussy's "Dances" for chromatic harp and small string orchestra. Mr. Shuecker was the harpist. Two quartettes also were given, Strube's in D and Mozart's in E flat.

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What the Gossips Say

A pretty little story is told of Vivien Chartres, the child violinist, and Adelina Patti. At a concert at Albert Hall it was arranged that the child should play the obligato to the great singer's most charming song, Gounod's "Berceuse."

The two had not met before, and Mme. Patti, coming hurriedly from her dressing-room and seeing the little girl waiting for her, said:

"What! You dear little thing, are you going to accompany me?"

"Yes, please," said Vivien.

Patti laughed and took her hand kindly. But just before they stepped out to face the enormous audience the diva said suddenly:

"Oh, by the way, dear, I sing in F. I hope you don't mind."

Vivien had learned it in quite another key, but she answered bravely:

"Not at all."

And her sympathetic accompaniment so charmed Patti that when they left the stage she kissed the child and exclaimed impulsively:

"My dear, you must promise never to play this song with any one else."

And Vivien promised.

Paganini died at Nice in 1840, and although he made confession he did not receive the sacrament for medical reasons which the doctor stated in writing. The Bishop refused Christian burial to the body, and the son appealed to the Nice tribunal, which upheld the Bishop, but a further appeal was made to Rome.

During this delay the body, incompletely embalmed, was deposited at the hospital. From thence the coffin was removed to a lazarette at Villefranche. After a month the authorities there determined to get rid of it, and deposited it by the side of a stream formed by the refuse coming from an oil mill. After some days the Comte de Cessoles, a friend of Paganini, decided to remove the body, which he did by night, having it carried along the seashore in a storm to the Cap St. Hospice.

Here it was buried and remained for two years, when the great violinist's son determined to take his father's body to Genoa to be buried there. The ship, however, was refused admittance at this place, as it had come originally from Marseilles, where there was cholera, so the body was put into a hole in the rock of a tiny uninhabited island near Cannes.

Five years later the body was taken to Gajona, near Parma, and buried there on Paganini's own property. This was in 1845. In 1853 it was exhumed and re-embalmed; in 1876, 36 years after the musician's death,

the Papal Court authorized burial in a church at Parma with Christian rites.

Autographs of great musicians are uncertain assets. Except, perhaps, in the case of Beethoven, one of whose letters at a recent sale in Berlin realized \$187, and another, which contained two lines of music, \$200, a man's celebrity would not appear to guarantee a "fancy" value to his signature, as on the same occasion an autograph of John Sebastian Bach, much rarer than those of Beethoven, sold for only \$155.

Here are some other prices which obtained at this sale, notwithstanding that, at previous auctions of the kind, autographs of the same men had practically gone begging: a letter of Bellini, \$37; a small one of Bizet, \$40; three letters of Berlioz, \$86; a letter of Chopin, \$250. Gluck manuscripts are scarce; one of music, dated from Vienna, December 31, 1769, although a small affair, changed hands at \$1,000. A visiting card of Haydn found a purchaser at \$20, and a letter of the same at \$427. Two letters of Schubert realized respectively \$400 and \$377; a scrap of writing of Mozart, \$276; four letters of Wagner, \$322.

Such figures may be taken to be satisfactory or not according to the point of view. To many they will but suggest a grim comparison with prices paid to these musicians when alive for their actual work.—"Harper's Weekly."

There was no goat in the second act of "Dinorah" last Saturday night at the Manhattan Opera House. "Strike," the famous animal who took a curtain call at the first performance of this zoölogical opera, has been sent away after several little disturbances.

Strike had become a great pet among the chorus girls, and was not at all afraid to wander in and out among the stage rocks. In fact, during the inn scene in "Carmen" last Thursday night, he made a violent attempt to walk to the centre of the stage while Mme. Bressier-Gianoli was dancing. Mr. Wilson, the stage manager, seized Strike by his stub of a tail and he was sent to his quarters under the stage.

Saturday afternoon he escaped again

and made straight for Mme. de Cisneros's dressing room. The door was ajar and the contralto was on the stage singing. Strike stuck his nose through the aperture and then pushed his way in. He is not a very big goat, and to satisfy his curiosity about the articles on the singer's dressing table he was forced to climb into a chair.

Once on this point of vantage, he began to lunch on grease paint till Mme. de Cisneros returned. Later in the day Strike got his walking papers. He is no longer on the job.

"But, madame, your jewels—"

"Yes, I know," replied the singer of *Manon*, who had made her appearance in a private house away up in the 70 streets of New York. "To-night I am all in black. *Diamonds, pas de tout; des perles, jamais.* It is that these great ladies of your high society shall wear their jewels this evening, while I—I am only a working girl."

And so, says the New York "Evening Sun's" funny man, the sanctities of social privacy alone robbed all the town of a vision of "The Melodrama That Might Have Been," or "Lina, the Beautiful Cloak Model."

Among the interested visitors of the marine barracks at Washington on one occasion was a party of young girls from a Maryland town, friends of one of the officers of the barracks. They proved very much interested in everything pertaining to the life and discipline of the post.

"What do you mean by 'taps'?" asked one young woman.

"Taps are played every night on the bugle," answered the officer. "It means 'lights out.' They play it over the bodies of dead soldiers."

A puzzled look came to the face of the questioner. Then she asked:

"What do you do if you haven't a dead soldier?"

She was at the piano warbling, "I only ask one little spot that I can call my own."

In the meantime, they were discussing her at the other end of the drawing room. "Do you hear the words of that song?" said Binks to Minks.

"About the little spot? Yes."

"Well, I happen to know that with that girl's ambition nothing short of a sun spot would satisfy her."

Binks—"Why are you playing your organ in a lonely spot like this?"

The Grinder—"I'm studying a new piece."—"Pick-Me-Up."

GABRILOWITSCH AGAIN PLEASES NEW YORK

Mendelssohn Hall Crowded at Young Russian's Second Recital.

There is no American city that is more appreciative of Ossip Gabrilowitsch's art than New York; it was, therefore, not surprising that Mendelssohn Hall was crowded again on the occasion of the young Russian pianist's second recital in the metropolis last week. And the enthusiasm with which the atmosphere seemed to be charged vented itself in applause that had the effect of lengthening the programme by several extra numbers.

Mr. Gabrilowitsch introduced Glazounov's sonata in B flat minor, Op. 79, a composition the extreme length of which is scarcely justified by the nature of the thematic contents. It presents many opportunities to the interpreter for the display of his pianistic resources, however, and, needless to say, not one escaped Mr. Gabrilowitsch's attention. He lavished upon the work all his skill in subtle shading and the production of tonal effects of varied and beautiful hues.

Another novelty was a prelude in G minor by Rachmaninoff, which was played with scintillating brilliancy. The poetic possibilities in interpretation of Chopin's nocturne in F major were realized to the utmost, while Tschaikowsky's "Chant d'Automne" and Schumann's "Des Abends," the latter added as an encore, were given with exquisite sentiment and taste. Masterly performances of Brahms's intermezzo in E minor and rhapsodie in E flat major, the Chopin Mazurka in B minor, Moszkowski's highly colored etude, "En automne," and Liszt's brilliant F minor etude from the "Etudes d'execution transcendante," completed the programme. Many enthusiastic admirers crowded around the stage at the end, clamoring for more, and the generous young artist complied with Chopin's D flat prelude and C sharp minor waltz, played with rare grace and charm, and Leschitzky's intermezzo in octaves.

The recent musicale given by Mrs. Miriam Ford to one hundred lights of the literary, musical and dramatic world at her studio, in the Van Dyck Building, was a brilliant artistic success. Lillian Woodward scored a triumph in her rendition of Carmen Sylva lyrics set to music. Miss Woodward's dramatic ballads were also generously applauded. The welcome extended to Deszo Neme's violin solos and to Irving Meyer's baritone songs was no less flattering.

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COST \$30,000 TO WITHDRAW "SALOME"

Expense Will be Borne by
Conried Metropolitan
Opera Co.

The expense of the "Salome" production, it has finally been decided, is to be borne by the Conried Metropolitan Opera Company, and the correspondence between that company and the Metropolitan Opera and Real Estate Company furnishes the aftermath of the whole affair. The letters in reference to the matter follow:

Messrs. Hamilton McK. Twombly, August Belmont, George S. Bowdoin, Committee of the Metropolitan Opera and Real Estate Co.:

Dear Sirs: Referring to your courteous invitation that we confer with you in respect to the question what portion, if any, of the expense thus far incurred in connection with the production of "Salome" at the Metropolitan Opera House should be borne by your company, we beg to state that the cost of preparing and producing the opera "Salome," including the expense of special engagements, and of the unprecedentedly large number of orchestra and stage rehearsals needed for the proper performance of this extraordinarily difficult work, amounts in round figures to at least \$30,000.

Judging from the heavy advance sale of tickets for the three announced performances, which set in immediately upon the announcement, the house would have been filled to its capacity on these occasions, and it is safe to say that to satisfy the public demand it would have been necessary to give several additional performances. It is therefore conservative to estimate the gross income which the presentations of the opera in New York would have produced at not less than \$50,000.

It will be seen from the foregoing that the entire financial damage caused to us by the withdrawal of "Salome" from the Metropolitan Opera House amounts to a very large sum—a noteworthy loss, particularly coming as it does on the heels of the heavy impairment of our resources which we suffered through the San Francisco disaster.

We gratefully appreciate the suggestion conveyed to us as to your willingness to bear part of this financial damage, but we cannot accept such offer. In producing Strauss's "Salome" at the Metropolitan Opera House we did so because it had met with the enthusiastic acclaim of all musical Europe; because we considered it a monumental and inspiring work of genius, the beauty and grandeur of which far outweigh—even in the view of the strict censors at European Court theatres—any objections which may lie against it on the ground of its text and subject and entitle it to be brought before the music-loving public of this great city. We withdrew it not because our views in this respect had undergone any change, but solely in deference to your wishes, and we have concluded that it would not be consistent with the spirit of our contention or the dignity of our position to let you assume any part of our loss.

Assuring you once more of our sincere appreciation of your generous suggestion and of the consideration which prompted it, we beg to remain,

Very respectfully yours,

CONRIED METROPOLITAN OPERA CO.

To this the following reply was sent:
To the Board of Directors of the Conried Metropolitan Opera Company:

Gentlemen: I am instructed by the Board of Directors of the Metropolitan Opera and Real Estate Company to inform you that at a meeting held this day the Committee of Conference reported the result of their interview with you and submitted the letter of your company dated Feb. 8.

It was thereupon resolved that this board, in reply to said letter, accept your decision that you will not receive from us any proportion of the expenses incurred by you in the production of the opera "Salome" up to the time that the same was withdrawn after our objection to its performance.

The board appreciates fully the reason which actuates you and thanks you for the spirit shown in the various interviews. Yours very truly,

FRANK N. DODD, Secretary.

For the Metropolitan Opera and Real Estate Company.

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New York Pianist Who Has Been Identified With Several Notable Concert Tours

Joseph Maerz, a pianist of New York city, who is favorably known in musical circles, comes from a family of which every member is a genius, in some one of the arts. He has been before the public for several years as a soloist, and has made two tours through the South with Mme. Rosa Linde and also toured the Middle States with Mme. Mantelli. Mr. Maerz is a pianist who ranks with the

best of the young artists of New York city. His playing arouses admiration from those who are able to appreciate the poetic in interpretation; with sufficient technique and skill in execution he has command of an extensive repertoire. As a composer Mr. Maerz displays unquestionable talent in vocal music compositions. His songs are attractive for their melody and romantic expression. Mr. Maerz was a pupil of Serrano.

Another Liszt Choral Work That American Audiences Should Hear

The gratifying results achieved by the Toronto Mendelssohn Choir with Liszt's Thirteenth Psalm engender the hope that the other choral works of that great composer, shamefully neglected so far, may at last receive due attention in this country. One of these is the Graner Messe, or Missa Solennis, which was produced the other day by the Sternsche Gesangverein in Berlin. The opinion on this work, expressed in the *Tageblatt* by Dr. Leopold Schmidt (who used to be an uncompromising opponent of Liszt), is illuminative of the present status of the Liszt cult:

"The Graner Messe is the older of Liszt's two Hungarian festival masses, and was composed in 1855. The dispute as to its significance has lost its point in these days of emancipation from the embarrassments and prejudices of a former generation. In church music, as in everything else, we now al-

low every writer to express his personality, and a personality with the poetic qualities of Liszt wins our sympathies at the outset. . . . The dramatic insistence on diverse details diminishes the grandeur of the style; this method is out of place here, and is no adequate substitute for the might of the older form-language. All the other peculiar traits of Liszt we find here; the pictorial element, the unconsciously theatrical (Wagner's influence is strongly felt), and the preponderating of the instrumental over the vocal. Nevertheless, the Graner Messe is probably Liszt's most important and most personal creation. The touching entreaty of the Kyrie, the beginning of the Gloria with its fabulously pictorial effect, the F sharp major part of the Credo, are beauties of a high order. The final portions are less inspired, the impression is weakened; but we learn to love this work for many tender lyric passages, for the original treatment of the text, and the genuine piety which pervades and ennobles it."

A New Musicians' Directory.

The "Musicians' Blue Book," a United States musical club and musicians' directory, just published by G. Morton Marcus, whose studio is at No. 852 Carnegie Hall, New York, is one of the most complete directories of musicians and persons interested in music that have as yet been issued. Volume IV is particularly attractive typographically and in the arrangement of its statistical information. It contains the names of all the music critics of New York papers, names of concert and choir managers, of conductors, quartettes, trios, song writers, composers, concert pianists, accompanists, violin instructors and in fact names of persons in every department of musical effort that can be called to mind. There is a great demand for a book of this character and Mr. Marcus's latest effort fully meets the requirements.

Honor Henry W. Savage.

As Henry W. Savage, the impresario, was leaving for the pier to board the Celtic last week he was followed by a delegation of friends, who turned the dining saloon into a bower of floral beauty, and insisted on tendering him a reception before saying bon voyage.

Headed by Frank Payne, the aggregation consumed all the champagne aboard the big ship long before midnight, and the Clover Club and even the Gridiron were quite eclipsed in the matter of complimentary interruptions to the speeches every one present was called upon to deliver.

Two of Mr. Savage's secretaries were busy until after midnight reading telegrams from the various Savage stars, and after the opera a large delegation from both opera houses swarmed up the gangplank to entrust loving messages to the old folk at home into Mr. Savage's hands.

SIR AUGUST MANNS DIES IN LONDON

Celebrated English Musician
Had a Distinguished
Career.

Cable dispatches from London last Saturday announced the death of Sir August Manns, the celebrated English musician. The New York "Evening Post" prints a comprehensive account of his life work, parts of which follow:

It would be difficult to exaggerate the value of the missionary work which he did in the popularization of good music, during the long years of his courageous and indefatigable public service. Although his name was not so familiar beyond the limits of Great Britain as those of some other conductors of his period—Sir Charles Hallé, Sir Michael Costa, and Alfred Mellon, for instance—his labors, so far as the great multitude is concerned, were, perhaps, more influential and beneficial than theirs collectively, for the simple reason that he appealed to far larger audiences.

For nearly half a century he organized and conducted all the concerts at the Crystal Palace, at Sydenham, and his programmes included much that was best in the whole range of orchestral music, ancient and modern. As a conductor he was sound rather than brilliant, but his taste was comprehensive and sure, his knowledge of instrumental capacity profound, and his control over his musicians absolute. In the early days his orchestra was a crude affair, but he soon made it one of the best in the United Kingdom.

August Manns was born of poor parents in a village near Stettin, Germany, in March, 1825, and displayed natural aptitude as a musician almost before he could walk or talk. As an infant prodigy he played the flute in the village band, and when he was twelve was sent to Torgelow, where he learned to read music from the local conductor. His career was marked by rapid advancement until he was finally chosen conductor of Gungl's orchestra in Berlin.

In the Spring of 1854 he attracted considerable attention as sub-conductor of the wind band at the then new Crystal Palace. Eighteen months later, after brief seasons at Leamington, Edinburgh, and Amsterdam, he finally accepted the appointment of musical director at Sydenham. He promptly converted an indifferent wind band into a full orchestra, and began the popular Saturday concerts, which in the course of time came to be regarded almost as a national institution.

In 1882 there was a great demonstration in recognition of his invaluable work, when Benedict, Macfarren, Elvey, Grove, Sullivan, Ourseley, Oakley, Barnby, Mackenzie, and many other composers assembled to congratulate him and present him with an address and a purse of 700 guineas. Dr. Manns—the degree was conferred on him by Oxford—was a great admirer of Schumann, and did more than any other one man, perhaps, to make the works of that composer widely known in Great Britain. His acquaintance among contemporaneous musicians, including all the famous instrumentalists and vocalists, was, of course, enormous, and his home was crowded with all manner of interesting mementoes. He was almost the last of more than one famous generation.

Mme. Bouton Sings in Halifax.

HALIFAX, N. S., March 4.—A large and fashionable audience greeted the appearance of the talented artiste Mme. Isabelle Bouton in a recital of song at Orpheus Hall on February 26. The programme comprised fifteen numbers selected from a repertoire illustrating classical music of acknowledged excellence by world-renowned composers. Bach, Haydn, Rossini, Liszt and other masters of the Italian, German and French schools were each in turn interpreted by the gifted singer with an ease and grace that was fully appreciated by her listeners throughout the entire recital.

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Dr. Richard Strauss Uses Wonderful Recording Device Which Reproduces With Absolute Fidelity Every Characteristic of His Playing.



DR. RICHARD STRAUSS RECORDING "SALOME" FOR THE WELTE-MIGNON

With all the réclame of praise or condemnation which has been meted out to the much-discussed opera, "Salome," the latest—and his friends think, the greatest—work of Dr. Richard Strauss, it is comforting to his thousands of admirers to know that the great German master musician has personally recorded his own piano interpretation of the score of "Salome," in such a form that it will hereafter be the standard for all piano scores of this opera.

This is effected through the playing by Doctor Richard Strauss himself on the recording device which forms part of the Welte Mignon piano-player, an instrument which has created a tremendous sensation in musical circles throughout the world, owing to the absolute fidelity with which it reproduces the musical idiosyncrasies of the great musicians who have used it.

In the group above shown, Dr. Strauss is preparing to give this instrument his own

interpretation of his piano score for this opera. The other members of the group are, respectively, Frau Ahna Strauss, who is herself a noted vocalist; Edwin and M. Felte and Karl Bockisch, members of the house which manufactures this instrument.

The merit of this wonderful device consists in its absolutely faithful transliteration of the tempi, nuances, shading and phrasing of the artist who plays it, and in its ability to reproduce at any time, for an unlimited

number of times, the composition, played in exactly the same way.

That it is free from any suggestion of machine-like effect is shown by the eagerness of many of the greatest of our living composers and pianists to record their favorite composition for posterity or contemporaneous teachers for use as a model. Among the artists who have done so are, in addition to Dr. Strauss, M. Paderewski, Josef Lhévinne, Camille Saint-Saëns, Alfred Reisenauer and M. Massenet.

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GERMANY'S MONARCH LAUDS FOLK SONGS

Orders Collection of Them
Published—Other News
Items From Berlin.

BERLIN, March 2.—This week the Kaiser received a delegation which reported to him upon the edition of the Volksliederbuch, which his Majesty had authorized to be published. The Kaiser thanked the gentlemen who waited upon him and said that the folk song was of incalculable importance in the educational influences of a people.

At the opera, Strauss conducted Verdi's "Falstaff" in a not very successful manner. The lightness and lyric quality of the score were made heavy and distorted by the reading which they received.

The week of concerts has been more enjoyable. One of the most pleasing recitals was given by Myrtle Elvyn, an American girl, exceptionally beautiful and also very talented. Miss Elvyn essayed Beethoven's "Appassionata." Miss Elvyn's Beethoven has still too much of the slavish adherence to a teacher's mandate. However, her technique is finished to a degree, and if she can withstand a strong temptation to hasten her tempi she will assuredly have a great success.

The six hundredth symphony concert at the Royal Opera House was given under the direction of Felix Weingartner. Liszt's "Tasso," Richard Strauss's first symphonic poem "Aus Italien" and Schubert's Symphony in C were performed in a most careful and finished manner.

The Philharmonic, under Nikisch, was also of noteworthy excellence. The anniversary of Wagner's death may have suggested the performance of the Funeral march from "Götterdämmerung," always a most impressive work, but more than ever touching under Nikisch's magic baton. The concert was opened by Berlioz's overture to "King Lear," followed by Liszt's concerto in A for piano. This was played by Alfred Reisenauer with such spontaneity and abandon, that it seemed like an improvisation. Reisenauer's reception was most hearty. Bruckner's fourth Symphony, the "Romantic," closed a most enjoyable evening.

Another pianist whose concert was unusually fine is Ferruccio Busoni, who played Beethoven's sonatas in C and C minor, Liszt's "Années de Pèlerinage" (Italian), and his "Don Juan Fantasie," with all the success which his remarkable musical intelligence, his temperament, his varied handling of tone color make inevitable.

L. E. D.

ROSINA BRANDRAM DIES.

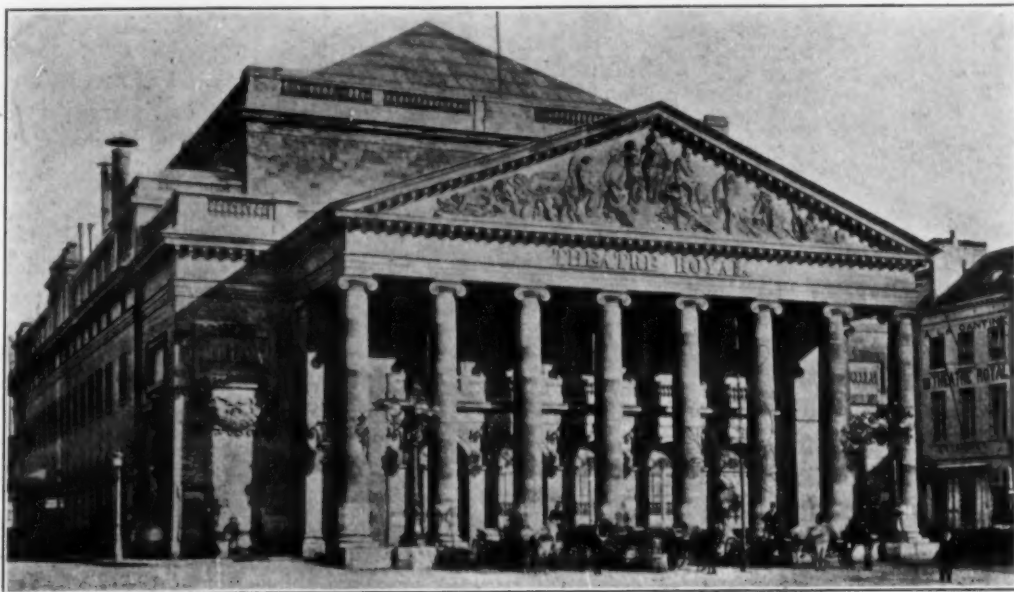
Created Roles in Gilbert and Sullivan
Operas at London's Savoy.

LONDON, March 1.—Rosina Brandram, who was principal contralto of the Savoy Theatre here, died to-day.

Miss Brandram was for many years in the company at the Savoy Theatre and created the contralto parts in the Gilbert and Sullivan operas. She appeared in a Gilbert and Sullivan opera first in 1877. She was called on without preparation to sing the part of Lady Sangazure in "The Sorcerer" at the Opera Comique.

She went to America in 1879 with the company that sang "The Pirates of Penzance." Miss Brandram remained with the Savoy company up to the time of its final disbandment in 1903, and was in "Veronique" at the Lyric in 1904. She was the daughter of William Moulton, of London, where she was born.

FROM BEYOND THE SEAS



THEATRE de la MONNAIE, BRUSSELS

The accompanying photograph represents the Théâtre de la Monnaie, in Brussels, where Mary Garden, an American girl, has won some of her chief successes. Her latest triumph was achieved in Debussy's opera "Pelléas et Mélisande" on Maeterlinck's drama of the same name. The management of the Théâtre de la Monnaie is one of the most progressive in Europe, producing perhaps more novelties during the year than the management of any other opera house.

Raoul Gunsbourg, the director of the Monte Carlo Opera House, has recently discovered in Paris a hitherto unknown work of Offenbach, "Les Bergers," which is remarkable for the fact of differing structurally from this master's other musical writings in that the first act (there are three) is purely "grand opera," while the rest is undisguised "comic opera."

Mr. Gunsbourg thinks of producing the first act as a complete little work, rechristening it "Myrane et Daphne." This coming novelty, which is due during the current Monte Carlo season, is in its musical character very much after the style of "Les Contes d'Hoffmann."

At her new theatre in Paris, Mme. Réjane has started Thursday afternoon concerts, the first of which was given last week with Reynaldo Hahn, the well-known composer, as conductor. Especially notable was his interpretation of pre-Beethovenian composers. The programme was drawn from works of the seventeenth and eighteenth centuries. The soloists, Mrs. Cecil Edwards, who has a fine and well trained voice, and M. Plamondon, a melliluous, if not very powerful tenor, delighted the audience in airs from Gluck's "Armide," Grétry's "Richard Coeur de Lion," "L'Amant Jaloux" and Handel's "Acis and Galatea."

London is shortly to witness an interesting and novel operatic experiment at the Adelphi Theatre. Arrangements are now being made for the visit of the Berlin Komische Opera Company, which opens its six weeks' season at that theatre on April 15. Orchestra, chorus, and all are to come over, the performers numbering not less than 150, and the enterprise will bring with it London's first opportunity of hearing Offenbach's famous opera, "Contes d'Hoffmann"—or, to give the work its German title, "Hoffmann's Erzählungen"—which, as revived in Berlin by this company, has created a veritable sensation. There is talk, also, of mounting Délibes' "Lakmé" during the stay of the German troupe.

Edward Grieg has consented to con-

duct some of his works at this year's Leeds Festival. The eminent Norwegian composer has suggested the performance of his "Olaf Trygvason," written for solo voices, chorus, and orchestra. This work is really a fragment of an uncompleted opera, for which Björnson offered to write the "book" but of which he only supplied one act. Olaf Trygvason was an interesting personality in the history of ancient Norway, and has been referred to by Carlyle as "still a shining figure to us, the wildly beautiful man in body and soul that one has ever heard of in the North."

Cosima Wagner is well on the road to convalescence. She has arrived at Cannes in the care of her son and youngest daughter, and bore the journey wonderfully well. Siegfried Wagner goes shortly to Barcelona to conduct two concerts there, returning afterwards to Cannes.

The death is announced at the age of forty-six, of the Tyrolean composer, Ludwig Thuille, who, since 1883 has been teacher of pianoforte and theory at the Munich Conservatory. He was a pupil of Pembauer, Carl Baermann and Rheinberger.

PARIS SINGER'S SUICIDE.

Fernande Devoyod Wearied of Her Hard
Struggle for a Livelihood.

PARIS, Mar. 1.—The recent suicide of Fernande Devoyod, a young singer, occurred by her shooting herself in the heart. Her father was the celebrated baritone who died on the stage two years ago, and her godfather was the King of Portugal.

Since her father's sudden death she had been in financial straits and unable to obtain an engagement. Again and again the girl declared she was tired of life. Before she committed the fatal act she dressed herself entirely in white, even to her shoes, and lying on her bed, deliberately shot herself in the heart. A diary found on her table showed how keen had been her struggle to live.

SAINT-SAËNS WRITES ABOUT AMERICANS

His Artistic Tastes Not
"Shocked" During
Visit.

PARIS, March 2.—Saint-Saëns contributes an article of five columns to the "Figaro" on his impressions of America, with which he is evidently so pleased that he looks forward delightedly to his next visit, although he says that having been born at the beginning of the nineteenth century he belongs to the past and would not resign the Old World and old things to live in New World comforts. Before sailing for America he received many warnings that everything would shock his artistic tastes and that he would find only bustling, nervous crowds—an aggravated England, realizing and following the same emotions in America.

As at Rome and Florence, Saint-Saëns found on approaching New York that the finest beauty of form was being replaced by the beauty of force and vitality. He says:

"I did not find the people as described, but moving easily about the spacious streets. They appeared rather quiet as compared with our northern citizens. I found them courteous, hospitable and sympathetic, but who could complain in a country where all the women are charming and all those who by chance are not beautiful find means of creating that impression? I had feared meeting bachelor women, short haired and severe looking. What a peasant surprise! Woman reigns there, perhaps too much, according to what is said, but she remains essentially woman, reigning by the charm of grace and irresistible attraction."

Saint-Saëns is severe on musical comedies in which are performances by a chorus which he refuses to describe and which spoil otherwise agreeable entertainments. He was delighted to find modern French paintings so well represented in the museums. He tells his readers:

"Do not believe that Americans have bought our artists' work without discernment and were content if only the price was great. They have the pick of the basket. I never met a more attentive, more silent, more enthusiastic audience. I was compelled to find again my old time fingers to play the concerto in G Minor, which everybody demanded from the composer. That hardly pleased me as nowadays young people naturally play it better."

Saint-Saëns is enthusiastic over America's gratitude as shown in numerous Lafayette memorials, over the comforts of the hotels and railways despite the Damocles sword of overfrequent accidents and over the Metropolitan Opera House, where he found the stage inferior to the musical execution.

In conclusion Saint-Saëns says: "What pleased me was not America as it is so much as what it will be some day when a thousand elements are amalgamated in forming a product as yet unknown."

BOITO FINISHES "NERONE."

Long-Awaited Work by the Composer of
"Mephistofele" to be Heard Soon.

MILAN, Mar. 1.—Arrigo Boito, whose "Mephistofele" ranks among the most important works produced in recent years by Italian composers, has at last completed his opera "Nerone," of which Emperor Nero is the subject. It will be given here at La Scala next season.

Boito, who is a man of brilliant gifts, makes it a rule to let his work ripen before he submits it to the public. He began "Nerone" many years ago.

SIMON BUCHHALTER
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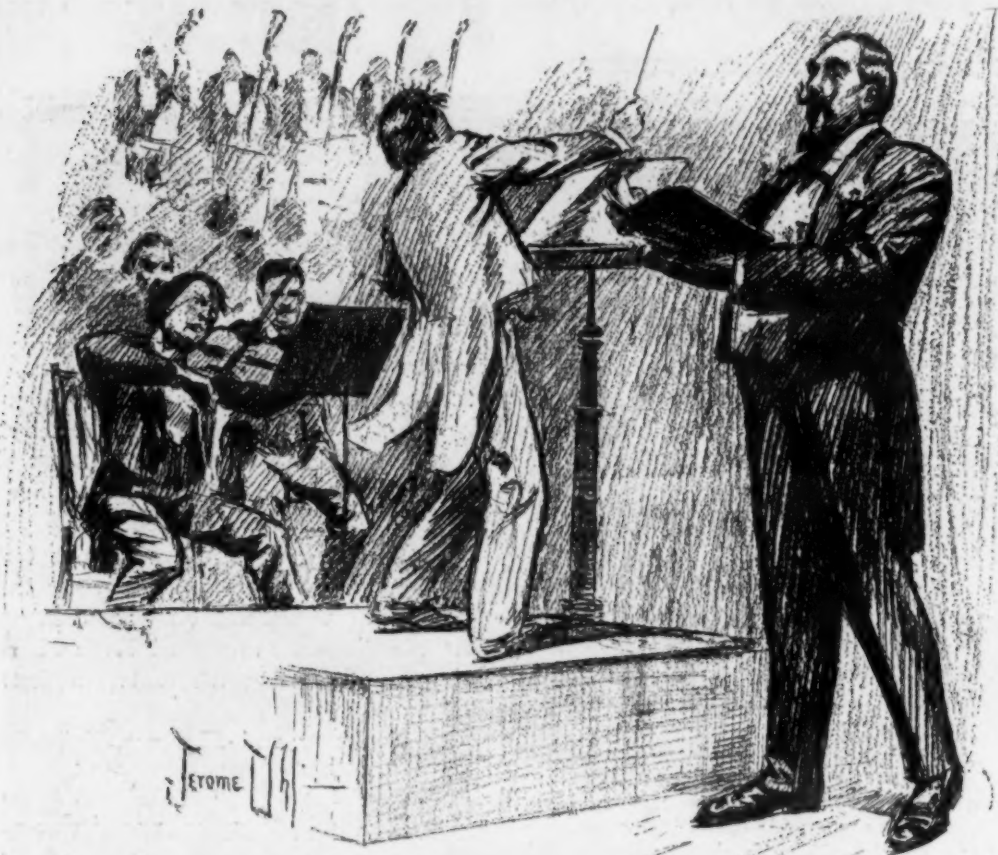
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WHEN POL PLANCON SINGS



MR. POL PLANCON

The above illustration, reproduced from the New York "Herald," presents an excellent likeness of Pol Plancon, the distinguished basso of the Metropolitan Opera Company, singing at one of the Sunday night concerts in New York. Mr. Plancon has been suffering from a sore throat during the past week and has been unable to participate in either operatic or concert performances.

LARGE AUDIENCE HEARS GUIDO CLUB

Interesting Programme By Buffalo Men's Chorus.

BUFFALO, March 4.—The largest audience which ever attended the concerts of the Guido chorus was that which assembled in Convention Hall Thursday evening.

The programme of numbers by the chorus consisted of Rogers's "Bedouin Love Song," Klein's "Vale Carrisima," Adolph Kirchl's "Elfin Calls in the Garden," Edgar Thorn's "The Rose and the Gardener," Krug's "Sir Olaf" and Homer Bartlett's "The Last Chieftain," works of varied contents and well suited to display the excellence and diversity of resources of the organization.

The harp is, in our times, so rarely heard as a solo instrument that its incorporation in a programme savors of novelty. Maud Morgan rendered "Autumn" from Thomas's "Seasons" in a manner worthy the traditions and ancient history of the graceful instrument. Hasselman's "Lamento" and a "Mazurka" by

Schnaecker afforded the artist opportunity for a further display of her powers. In response to the warm appreciation of the audience, she sang "Annie Laurie" to her harp accompaniment.

Frederick C. Busch, a member of the chorus, was the other soloist of the evening. His vibrant bass lent itself admirably to Seth Clark's setting of Stevenson's "Requiem." The demands of the audience were not to be gainsaid, so Mr. Busch sang it a second time. "Jolly Roger" was encored by a German song. Mr. Busch's voice is delightfully rich and full, quite unusually so.

The closing number of the programme was America, in which both the chorus and audience participated.

Von Ende Trio Heard in Paterson.

PATERSON, March 5.—The Von Ende Trio of New York, consisting of Henry L. von Ende, violinist; Modest Altschuler, 'cellist, and Cornelius Rüttsner, pianist, gave the first of a series of three Lenten concerts here last night before an immense audience. Hans Schroeder, the assisting vocalist, was warmly applauded for his singing of Euk's "Mühlrad," the "Soldatenlied" and five songs from the "Dichterliebe" cycle by Schumann, Hindach's "Spring" and Beach's "The Year at the Spring." Besides appearing twice in ensemble numbers the members of the trio were also heard in admirably rendered solos.

HERMANN KLEIN TO SINGING TEACHERS

Presides Over Meeting of National Association—Organization Plans Big Convention.

Hermann Klein presided over the last meeting of the National Association of Singing Teachers, held in the residence of Mme. Anna E. Ziezler, No. 163 West Forty-ninth street, New York. The association is planning to hold a large meeting in Carnegie Hall during May, and on this occasion eminent authorities will address the members. Invitations will be extended to all American singing teachers.

At the meeting held on Thursday of this week, Dr. Kenefick was scheduled to speak on the breathing apparatus. The association is flourishing beyond expectations. The president has received more than 900 letters since October, 1906, from New York and all parts of the United States and Canada, applauding the idea of the association and promising support.

After the examining board shall have been decided upon, the leading represented cities will be put in position to examine and initiate members.

FINE ENSEMBLE PLAYING.

The Lhévannes Render Interesting Arensky Suite in Springfield, Mass.

SPRINGFIELD, MASS., March 6.—Pianists who study music for two pianos will be much interested in the programme given here last night by Josef Lhévonne and Rosina Lhévonne.

The most interesting number, because of its history, was a suite by Arensky, which that composer wrote specially for the two artists. Their ensemble playing is extraordinary. But its perfection of sympathetic rapport is only natural in view of the fact that besides being man and wife, Mme. Lhévonne is a pupil of her husband. Brahms's Sonata in F minor, Chopin's "Ballade" in F, "Nocturne" in F and "Polonaise" in A flat, Liszt's "Paganini" étude in E, the "Soirée de Vienne," Rubinstein's "Serenade" and "Près du Ruisseau" were the solo numbers of the programme.

When traveling in her private car, Mme. Nordica is as unapproachable as a queen. On days when she is to sing she refuses to receive visitors. On days when she does not sing Mme. Nordica has breakfast at 7:30 or 8 o'clock. Then she reads newspapers or books until 11 o'clock, when she dresses for luncheon. In the afternoon she rides an hour or two, and then reads her mail and answers personal letters. Between times she receives a few visitors or practices. At 7:30 o'clock she dines and soon afterward retires. When she is to sing Mme. Nordica rises about 11 o'clock, eats a light breakfast and invariably reads her part through. Her secretary, E. R. Simmons, accompanies her on the piano, for her practice. At 5:30 she dines, her dinner consisting only of biscuits and milk.

NOTED ARTISTES AID NEW YORK CHARITY

Geraldine Farrar and Olga Samaroff Give Concert in Waldorf Astoria.

The names of Geraldine Farrar and Olga Samaroff as the programme-givers were of sufficiently potent attraction to crowd the large ballroom of the Waldorf-Astoria, New York, with a brilliant audience on Monday afternoon, the occasion being the annual concert of the Home for Destitute Blind. The receipts amounted to a clear profit of \$5,800, as both artistes gave their services without remuneration, and an associate manager of the home paid all the other expenses. Several inmates of the institution were present.

Mme. Samaroff opened the programme with Chopin's ballade in G minor, of which she gave a poetic interpretation. On her second appearance she played Scriabine's nocturne for left hand alone, Tchaikowsky's "Humoreske" and Ernest-Hutchinson's transcription of Wagner's "Der Walkürenritt. Liszt's third "Liebestraum" and twelfth rhapsodie completed her programme offerings, all of which were performed in this gifted pianiste's most effective manner.

Miss Farrar was in excellent voice and gave an interesting variety of songs. Bemberg's "Aime-Moi," Barthélémy's "Sous les Lilas," Hahn's "Mai" and an excerpt from Tchaikowsky's "Eugen Onegin" constituted her first group. Later she sang Schubert's "In der Ferne" and "Röselin," Chadwick's "Du bist wie eine Blume," Hugo Wolf's "Gesang Weylas," Bemberg's "Valse Chantée," Pessard's "Bon jour, Suzon" and the aria, "Connais-tu le pays?" from Thomas's "Mignon." Richard Barthélémy was the accompanist. For one encore Miss Farrar sang "Comin' Thro' the Rye" in charming style, to her own accompaniment.

CARL GRIENAUER'S TOUR.


'Cello Virtuoso Returns After Many Successful Appearances.

Carl Griener, the noted 'cellist, has returned to New York, after a tour of several months through the South and West.

Mr. Griener's appearances have been uniformly successful, his unique gifts enabling him to gain the golden opinions of the most critical, his sympathetic interpretation of all schools appealing to all tastes.

Mr. Griener will remain in New York for the present, in order to fill his many engagements in the city and vicinity.

The warmth of the welcome which greeted Max Heinrich on his reappearance in Providence, R. I., last Thursday, was proof of the pleasant recollections called up in the minds of the audience, recollections whose beauty was revived and strengthened by the work of the singer on this occasion.



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PUCCINI'S WELCOME HERE.



This cartoon, reproduced from "Ars et Labor" (Milan), shows how the Italians view the reception of their celebrated composer in America.

Stephen Townsend, the baritone, with Max Heinrich as his accompanist, filled Steinert Hall, Boston, last Thursday evening, with an audience which heard him do better work than ever before. His voice is even richer and fuller than it was and his method of handling it more adroit. Accompaniments by so thorough an artist as Mr. Heinrich, are an inspiration to a singer.

NEW YORK'S OPERATIC SITUATION

Mr. Krehbiel Compares it to the London Conflict of Twenty-five Years Ago.

The operatic war, as the season wanes, is growing more and more like the London conflict some twenty-five years ago, with the difference that then it was the interloper who played the German card there, whereas it is the old establishment that is doing it now, writes Henry Krehbiel in the New York "Tribune." There are no new operas to be brought forward by Mr. Conried; instead he is now to bring into action his heavy Wagnerian artillery; while Mr. Hammerstein will faithfully pursue his policy announced at the beginning of hostilities, with possibly a few more "revivals" of familiar old works and the novelty promised to give Mme. Melba an opportunity to appear in a new rôle—something that has not happened since her inexplicable adventure into the land of Wagner brought disaster to her. Saint-Saëns's "Hélène" has been promised, and the musical material has been received from Paris. If Mr. Hammerstein says it will be given, given it will be; for Mr. Conried's energetic rival seems determined to keep faith with the public at all hazards, and the zeal of his people indicates that they have made common cause with him. The production of "La Bohème" at the Manhattan Opera House was chiefly interesting because of the popular interest manifested in it largely in consequence of the circumstances accompanying the production. It used to be no unusual thing to perform operas in defiance of the wishes of composers and their publishers, and with the help of scores surreptitiously obtained, or with the orchestral parts rewritten from the pianoforte or vocal scores. "Faust" suffered such a fate in London, if we are not in error, and Bizet's "Carmen" and Massenet's "Manon" here. The spectacle is not edifying and the custom is not commendable; but there is no occasion to go into the question of professional ethics now. The stage of to-day is as little a school of morals in its artistic offerings as its business administration, and the two evils are likely to be righted together if ever they are righted.

Mr. Hammerstein's production of "La Bohème" is understood to have been undertaken to please Mme. Melba and to keep faith with her, since her contract with Mr. Hammerstein stipulated that she should appear in Puccini's opera—indeed, it was to be the vehicle of her re-entrance on the local operatic stage. Her desire was perhaps largely sentimental. She was the original Mimi at the Metropolitan Opera House on December 26, 1900, and though not the first impersonator of the character in New York (the opera had been given by one of the floating operatic wrecks at Wallack's Theatre and at the Casino in May and October, 1898, and also in English by the Castle Square company a month before the first performance under Mr.

ORATORIO INSTEAD OF GRAND OPERA

"The Creation" Usurps the Stage of the Manhattan Opera House.

Oratorio usurped the stage of the Manhattan Opera House Sunday night, Frank Damrosch the bâton of Campanini, and instead of Mr. Hammerstein's stars twinkled Corinne Rider-Kelsey, Daniel Beddoe and Frank Croxton.

For the first oratorio given at the opera house it was not unfitting to produce "The Creation," a work whose familiar airs and recitatives were delightedly applauded by a large audience. Daniel Beddoe was the tenor. His voice is of an agreeable quality, his ease of delivery quite remarkable. Corinne Rider-Kelsey, the soprano, sang with her usual excellence. Frank Croxton also was highly to be commended.

Mr. Damrosch in the field of sacred music is too familiar a figure to need much comment. Suffice it to say, that the conducting was authoritative, the handling of the forces that of a general who knows the capabilities of each section and makes the most of them.

The last concert of the Seattle Choral Symphony Society presented a programme of "request" numbers—a heterogeneous mixture well calculated to give one a musical indigestion. Could one have chosen from the all too generous menu, one would have selected a group of songs by Mary Louise Clary, contralto, and her singing of the air and battle hymn from Bruch's "Arminius," two chansons by Mrs. Chandler Sloan and Bowman Ralston's rendering of Handel's "Honor and Arms" from "Samson."

Arnold Dolmetsch's Concert.

Boston, March 4.—That sterling artist and tireless searcher, Arnold Dolmetsch, gave the first of his concerts of ancient music on the original instruments, Wednesday of last week.

With the first number, a "Pavane" for five viols and harpsichord, awoke the spirit of the past. Its quaint and delicate atmosphere was as evident to the senses as the subtle perfume of lavender, always associated with the days of the stately Pavane and graceful seguedille.

In a Suite by William Lawes, the viol d'amore was added to the viol da gamba and harpsichord. Lawes lived at the time of Cromwell, in England. It was he who wrote the music to Milton's Masque, "Comus."

Then came songs with lute accompaniment, in which Edith Nichols and Mr. Denghausen were delightful, suiting their voices to the somewhat light and altogether delicate and charming tones of the oft-pictured instrument. Mr. Dolmetsch was lutenist, playing this instrument, as he does all others with the most perfect artistry.

The principal number of the evening was Purcell's "Golden" sonata, with which the concert ended. There is something of intimate appeal, something which suggests the elegance and repose of the drawing-room rather than the stiff-backed attention of the concert hall in all of this old music.

The analytical programmes were prepared by Mr. Dolmetsch and were of great interest and value.

The other artists who appeared were Mrs. Dolmetsch, Alice Kelsey, Laura Kelsey, Paul Kelsey and Mr. Denghausen. The encores demanded by the delighted audience extended the concert to an unheard of hour.

CHURCH CHORISTERS HEARD IN CONCERT

New York Society Begins Its Twelfth Season Under Capable Direction of Richard Henry Warren.



RICHARD HENRY WARREN

Noted Director of the Church Choral Society Who Conducted Recent Concert of that Organization

Under the direction of Richard Henry Warren the Church Choral Society, which is composed of members of the different Episcopal choirs of New York, gave the first pair of concerts of its twelfth season recently in Trinity Chapel.

The chorus, which has long been held in high esteem by that portion of the public especially interested in ecclesiastical music adequately performed, gave ample evidence of conscientious preparation in the singing of its first number, Bach's difficult cantata, "God's Time is Best." The solos in this work were sung with appropriate sentiment and style by Mrs. Richard Henry Warren, contralto, Theodore Van Yox, tenor, and Arthur Philips, baritone. Following this the Passion choral, "O, Sacred Head Now Wounded," was joined in by the large audience.

Mozart's "Ave Verum" was given with fine qualities of tone and careful phrasing, merits that were even more advantageously displayed in Tchaikowsky's eight part motette, "How Blest are They," sung à capella. An interesting "Pater Noster" by Henry Holden Huss, the New York pianist and composer, and Max Bruch's motette, "Jubilate, Amen," were the remaining choral numbers. A group of Biblical songs by Dvorak, for soprano solo with orchestral accompaniment, was sung by Roberta Glanville with much beauty of voice.

The programme opened auspiciously with a concerto for organ, strings, horns and kettle drums played by Felix Lamond, organist, and the assisting orchestra, and heard on this occasion for the first time in New York. Bach's E minor fugue served as the closing number.

MARIE HALL IN MONTREAL.

Gives Her First Concert After Arrival From Europe.

MONTREAL, March 5.—Marie Hall, fresh from her violinistic triumphs in London, was received with unmistakable signs of delight by a fashionable audience in the Stanley Hall last evening. If anything, the slim figure of this artist has grown smaller since her last visit, although the quality of tone of her instrument and the fiery interpretation have broadened somewhat.

The programme distributed to the audience turned out to be of no use, as Marie Hall's manager explained that it had been printed through an error of the London office; he then announced that the first number was Lalo's Symphonie Espagnole. After this composition had been played with spirit, and two ineffectual attempts had been made to obtain a recall, the audience was left in a quandary regarding the other pieces of the programme. Lonie Basche, pianiste and accompaniste, appeared, muttered "Schumann" and some inaudible word, then sat down and played three pieces.

Of the other works, none but those seated in the two or three first rows could hear the announcements made by Marie Hall and her companion. It turned out that Bach's Chaconne, Aria by Tenaglia, Bourree by Handel, Minuet by Beethoven, and a Gigue by d'Angelis, fell to the lot of the violiniste, and Marche Militaire by Schubert-Tausig was given by Miss Basche.

BRUNO HUHN'S SONGS EXCITE ADMIRATION

Francis Rogers and Other Popular Artists Heard at Composer's New York Concert.

Francis Rogers, Edith Chapman, Gould, Paul Kefer and Charles Schnetze were the artists that appeared at a musicale given by Bruno Huhn at Sherry's, New York, on Monday afternoon, the programme consisting to a great extent of Mr. Huhn's compositions.

Mr. Rogers sang two groups of songs and, in addition, Mr. Huhn's setting of Pope's "The Dying Christian to His Soul," in which the fine qualities of his rich baritone voice were advantageously displayed. Several Irish songs by Mr. Huhn, the words by Moira O'Neill, were also sung in Mr. Rogers's best style. Mrs. Gould's rendering of songs by Grieg, and Huhn's effective settings of Shelley's "Love's Philosophy" and Selby's "Strephon the Shepherd," caused much favorable comment. Mr. Kefer's playing of cello numbers by Lalo and Van Goens and Mr. Schuetze's harp solos also added to the artistic value of the recital.

Among the audience were Mrs. James Lawrence Breese, Mrs. Paul Cravath, Mrs. Harvey Fisk, Mrs. Archer Huntington, Mrs. Peter B. Wyckoff, Mrs. Charles W. Clinton and Miss Marjorie Clinton, Mrs. F. H. Wright, Dr. Anthony H. Evans and Mrs. Evans, Mrs. C. H. Folsom, Mrs. S. W. Thurber, Miss Holt, Mrs. George A. Finck.



Julian Walker, the basso, has been booked at Winnipeg, Man., for "St. Paul" and a recital on April 4 and 5.

The advanced pupils of Mme. Dove Boetti gave a recital in Handel Hall, Chicago, assisted by Prof. Franco Nasca, flutist, on Thursday of last week.

Louise Ormsby sang Rossini's "Stabat Mater" at Denver, Col., on February 21 and also sings at the Mount Pleasant (Mich.) Festival March 6 and 7.

Many of Philadelphia's music lovers attended the recital given by Mrs. Helen Boice-Hunsicker, at the Acorn Club, Philadelphia, Wednesday evening of last week.

Arthur L. Alexander of Portland, Ore., received a cablegram from Paris recently offering him the position of Organist and Choirmaster of the American Church on the Rue de Berri, Paris. In all probability Mr. Alexander will accept the position.

Selections from Handel's "Judas Macabaeus" were effectively sung by the choir of the Church of the Divine Paternity, Central Park West and 76th street, New York, under the direction of J. Warren Andrews, the organist and choirmaster, last Sunday evening.

Edna Richolson, the brilliant young pianiste, pupil of Raphael Joseffy, will give her first recital in Chicago Music Hall, Thursday evening, March 21. Miss Richolson will be assisted by Anna Griewisch, a beautiful young mezzo-soprano who just returned to Chicago from study abroad.

This week's soloist at Carnegie Music Hall, Schenley Park, Pittsburgh, was William H. Oetting of that city. George Schumann's "Passacaglia and Finale on the name B-A-C-H," Joseph Renner's "Kantilene" and Edwin C. Bairston's "Scherzo" in A flat were the novelties given.

Karl Grienerauer announces a second 'Cello Recital this season in Brooklyn, N. Y., on Wednesday evening, March 20, at No. 184 Amity street, Brooklyn. The recital is covered by subscription and the programme will include numbers of Rheinberger, Wagner, Sgambati, Dvorak, Popper, Bruch, Massenet, Leclair, Wagner and Herbert. Mme. Grienerauer will be the accompaniste.

The Arion Club of Brooklyn has received an offer of about \$150,000 for its property on Arion place, near Broadway, from a real estate concern. There is a mortgage of \$60,000 upon the property. The society will very likely sell. The \$90,000 equity would enable the Arion to build a new home in a more suitable location.

At the Mutual Benefit Club Concert, given last week in Hamilton Hall, Oakland, Cal., the honors were easily carried off by Mr. Leo Filier, the young Polish violinist. He is a stranger in America, but his boyish appearance, his simplicity of manner, and above all his excellent playing rapidly made friends for him. He has a splendid technique and plays with fire and dash.

Cecil Cowles, a pupil of Hugo Mansfeldt, is a girl of but fourteen years of age, yet she plays with commendable facility and smoothness. Mrs. Rasor's sweet and flexible soprano voice showed to advantage in Meyerbeer's "Addio Terra Nativa." Mr. Rowland's baritone, interpreted the "Bedouin Love Song," by Chadwick. Mabel Hill and Josephine Crew Aylwin accompanied.

Inez Barbour, soprano at Temple Emanuel, New York, appeared as soloist with the Fall River Choral Society on the evening of February 25. Miss Barbour has a beautiful soprano voice, and her solo, "Love Ceaseth Nevermore," Eckert, was delightful. Recalled, she sang to her own accompaniment on the piano, "Celeste." The concert ended with the "Inflammatus," from "Stabat Mater," in which Miss Barbour was at her best.

Walter Spry, the enterprising and brilliant young pianist who has a school of his own in Chicago, gave a recital last Sunday afternoon in Music Hall that attracted and satisfied a critical audience. His programme embraced a wide range of selections and included some of his own compositions. During the past season Theodore Spiering has been playing Walter Spry's compositions at his violin recitals in Berlin, Leipzig and London.

Bridgeport, Conn., had the pleasure of hearing the Longy Club last week in a delightful programme. The audience was keenly appreciative of the excellence of both players and offerings. A suite for flute and piano by Godard, rendered by Mr. Magnarre and A. de Voto, a "Fantasie Caprice," for clarinet and piano of Lefebvre by Mr. Grisez and Mr. de Voto were among the enjoyable items of the evening.

The organ recitals given in Carnegie Hall, Allegheny, by Caspar Koch, continue to be of great interest, and are always well attended. At last week's concert, Mr. Koch had the assistance of Clarence August Eckert, baritone, and Earle Byron Byers, pianist. His programme included Mendelssohn's Sonata in F, the overture to "Wilhelm Tell," Ferrata's "Reverie Triste," Nevins' "Narcissus" and Buck's "Sunset."

A series of The Cable Company complimentary recitals will be given every afternoon this month in Cable Hall, Chicago, under the direction of Fred Ruder. At these concerts the accompaniments will be played by the Kingsbury Inner-Player. Among the assisting artists will be: Veronica Ferguson, violiniste; Grace Kennicott, soprano; Sybil Carson, contralto; Silcinti, pianist; Helen Carter McConnell, contralto; Bertha Runkel, soprano and Calvin de Voll, violinist.

An earnest effort is being made by prominent music lovers in Oakland, Cal., to establish a permanent orchestra there with Paul Steindorf as conductor. The purpose of the organization is to present the best orchestral works of both the classic and modern schools, with occasionally a celebrated soloist, the concerts in no way to interfere with the Symphony Concerts at Berkeley. Several women, prominent in Oakland's social and musical affairs, will act as patronesses.

Pierre's "Children's Crusade" was produced by the St. Cecilia Society of Boston last week, under the direction of Mr. Lang. The evening was a triumph for the club, the soloists and the conductor. The two soprano parts, Allys, the sister, and Alain, the blind boy, were taken by Mrs. Cabot Morse and Edith Chapman Gould. The "Narrator" was sung by Frank Ormsby, tenor; the part of "Jesus" by Earl Cartwright. The audience was one of the largest of the season.

The faculty of the Bush Temple Conservatory in Chicago held a banquet at that institution Tuesday evening of last week. Among the teachers present were Mrs. Stacey Williams, Harold von Mickwitz, Mme. Wegener, Mrs. Bigelow, Kenneth M. Bradley, Caroline Louise Willard, Edgar Nelson, Louise Love, Miss Chesney, Mr. Detweiler and H. M. Schmidt. An informal musical programme was given between courses and William L. Bush was the chief entertainer of the evening.

Alexander Scriabine, the Russian composer, who is known in his own country as "the Russian Chopin," gave a successful recital of his own works before the Amateur Musical Club on Monday afternoon in Music Hall, Chicago. He played: Allegro de concert B flat minor; a prelude (for left hand alone); six preludes; three mazurkas; F sharp minor sonata, "poems," "etudes," and a Valse in A flat major. It was Scriabine's first appearance in Chicago and he created a favorable impression.

William H. Lee, the prominent New York teacher of voice culture, has just accepted an engagement for his two sons, Vanstan and Raymond, as soprano soloists of the choir of All Angels Church, Eighty-first street and West End avenue. The boys are thirteen and ten years of age, respectively, and have been pupils of their father for some time. Another promising pupil of Mr. Lee is Mrs. Francis Van Vreen, soprano, who will give a concert in Mendelssohn Hall the first week in April with Mr. Lee.

Next Friday a testimonial benefit performance for the veteran opera singer, Emil Fischer, will be given at the Metropolitan Opera House. Mr. Fischer is this year celebrating the fiftieth anniversary of his debut on the stage and his friends, headed by Walter Damrosch and Harry H. Flagler, have arranged the benefit for him. The singers of the Metropolitan will appear in the first act of "Die Walkure," the last act of "Siegfried" and the first scene of the last act of "Die Meistersinger," in which Mr. Fischer will sing the part of Hans Sachs.

The second in the series of concerts arranged this season by the Chadwick Club of Lawrence, Mass., took place on February 27, when a well-chosen programme of chamber music was performed by the Boston Symphony Quartette. The third and last concert of the course will be given by the orchestra of the New England Conservatory of Music, George W. Chadwick conducting, on March 20. This enterprising club, of which Charles G. Saunders is the president, Dr. F. W. Kennedy, the treasurer, and Bertha L. Childs, the secretary, has an associate membership of over 200.

The Jordan Opera Company of Providence, R. I., gave a repetition of Flotow's opera, "Martha," last week in the Providence Opera House, for the benefit of the players. There was a good attendance. The presentation of the opera was for the most part smooth and satisfactory. The principal members of the cast were Carrie Doty Spooner, Ernest W. Sprague, Albert E. Burrow, Walter E. Rogers, Frances Rhodes Livsey, Edward Lariviere, Bessie Hanna, Fred Disbrow, Corinne Rovelto and Essie Rice.

The Kneisel quartette, with Katherine Goodson as soloist, gave its fourth Boston concert Monday of last week. The programme, which consisted of Mozart's Quartette in A, two movements from Maurice Ravel's Quartette in F, and the Brahms Quintette in F, was rendered in the best manner of the Kneisels. Mrs. Goodson played the piano part of the Quintette in such a way as to win her enthusiastic applause, and to make the work the feature of the evening. Mrs. Goodson is not only the possessor of a brilliant technique, but has much warmth of temperament as well.

The St. Cecilia Society of Grand Rapids, Mich., gave its second public concert Sunday a week ago before a large audience that demonstrated its appreciation most enthusiastically. The success of this affair was due to Mrs. Charles Fink, who arranged the programme and under whose able direction the chorus did much excellent work. The soloists, Clara Coleman, Mrs. Garwood, Mrs. Joseph Michaelson, Miss Carson, Mrs. Abbott, Mrs. Rogers, Miss Wood, Mrs. Westerhof, Miss Shattuck, Miss Bucher, Mrs. Bruce Wikstrom, Mrs. Heber A. Knott, Marguerite Colwell and Helena Stone were well received and were obliged to respond to encores.

Harriette Cady last week gave a musicale that was novel in that the selections were almost entirely concerted music written for two pianos and for two or four performers. The selections were from Brahms, Dvorak, and Saint-Saëns, Miss Cady, Mme. Durand-Ruel, winner of a first prize at the Paris Conservatoire and other well-known amateurs played. The guests asked included Miss Hewitt, Mr. and Mrs. F. H. Potter, the Misses Greenleaf, Mr.

and Mrs. Arthur Bramwell, Mr. and Mrs. G. W. Bramwell, Mrs. Samuel Thorne, Mme. Samaroff, Mr. and Mrs. Bolton Hall, Andrew Bibby, John Du Fais, Courtlandt Palmer, R. C. Campbell, M. R. Schuyler, Pol Plançon, Starr Nichols, Muller Ury, and others.



Wilhelmine Schuck, the teacher of Jenny Lind, died in Stockholm recently, at the age of ninety-two.

Ludwig Thuille died at Munich recently, aged forty-five years. Thuille was one of the most talented composers of the modern school. His E flat piano quintette is a work of especial distinction.

CHICAGO, March 1.—Wilhelm Rapp, editor-in-chief of the Illinois "Staats-Zeitung," and said to be the oldest German editor in the United States, died to-day from the effects of a street-car accident sustained four weeks ago. Mr. Rapp had been connected with the "Staats-Zeitung" since 1861. He left one son and two daughters. The son is the husband of the opera singer, Mme. Schumann-Heink.

CHESTER, PA., Mar. 4.—Francis James Dougherty, the well known pianist and conductor of this city, died last week at the home of his mother, Catherine Dougherty, in this city after an illness of a week, from pleuro-pneumonia.

Mr. Dougherty, though but twenty-nine years of age, had traveled as musical director of some of the largest companies in the United States and visited almost every State in the Union besides Canada and British Columbia. He was director of Sousa's "Liberty Bells" Company, the "Smart Set," and many other light opera ventures.

LONDON, March 1.—The death, at the age of fifty, is announced of Anton Urspruch, once a pupil of Liszt and of Ignaz Lachner. Urspruch was a fairly voluminous composer, but his work never achieved a lasting popularity. He was better known to English-speaking people as a thoroughly patient and conscientious pedagogue, and as the teacher of Frederick Lamond, and of many other British subjects who prosecuted their studies in Frankfurt. Death also has robbed the English musical world of one of its most outspoken critics, Vernon Blackburn, who passed away last Thursday. Mr. Blackburn was one of the late W. E. Henley's "young men" in the days of the old "National Observer," and in addition to writing a great amount of more or less ephemeral criticism, he was the author of a volume of essays, entitled "The Fringe of an Art."

OPERATION BRINGS VOICE.

London Surgeon Converts Pianiste into a Contralto of Renown.

LONDON, March 1.—A beautiful contralto voice that came to her after an operation on her throat is winning Mary Stuart a reputation as a concert singer.

Miss Stuart, who has just made her London debut as a singer, had no singing voice at all three years ago. She was a promising pianiste, but had never attempted to sing.

Becoming ill, she had to undergo a delicate operation on her throat. The result of this operation, said the specialist who performed it, would probably be that she would develop a fine voice. But she must not try to use her voice all at once.

At the end of two years Miss Stuart found that the doctor had prophesied rightly. She began to sing while playing some accompaniments, and those who heard her voice were struck with its wonderful power.

Abandoning her piano playing, Miss Stuart began at once to have her new voice trained. Her first appearance as a singer was with Marie Hall the violiniste, and she scored an immediate success.

Where They Are

1. Individuals

Anthony, Charles—Boston, March 18.
Cunningham, Claude—New York, March 19.
Dolmetsch, Arnold—Boston, March 13.
Fletcher, Nina—Boston, March 18.
Ganz, Rudolph—Kansas City, March 21.
Gogorza, Emilio de—Chicago, March 17; Ann Arbor, Mich., March 18; Detroit, March 19.
Goodson, Katherine—Boston, March 14; Cambridge, March 18; Boston, March 19; Washington, March 20; New York, March 22.
Hamlin, George—Columbus, O., March 12.
Hartmann, Arthur—Cleveland, March 12.
Hekking, Anton—Montreal, March 19.
Lhevinne, Josef—Newark, N. J., March 12; Winnipeg, Man., March 18; St. Louis, March 22 and 23.
Melba, Nellie—Boston, March 19.
Metcalf, Susan—Boston, March 18.
Navas, Raphael—Mendelssohn Hall, New York, March 20.
Peppercorn, Gertrude—Wilkesbarre, March 22; Scranton, March 23.
Pelschnikoff, Alexander and Mrs. Pelschnikoff—Washington, March 22.
Rich, Thaddeus—Indianapolis, March 19.
Rider, Kelsey Corinne—St. Paul, March 20.
Rogers, Francis—Detroit, March 19; Chicago, March 24.
Rosenthal, Moriz—Portland, Ore., March 12; Seattle, March 13; Victoria, B. C., March 14; Tacoma, March 15; Spokane, Wash., March 18; Butte Montana, March 19; Chicago, March 24.
Ruegger, Elsa—Detroit, March 21.
Samaroff, Olga—Brooklyn, March 22.
Schumann-Heink, Ernestine—Montreal, March 11.
Sembrich, Marcella—Providence, R. I., March 12.

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Towne, E. C.—Toronto, March 12.
Witherspoon, Herbert—Syracuse, March 12.
Young, John—Williamstown, Mass., March 14.
Zimmerman, Marie—Toronto, March 12.

2. Orchestras and Bands

Boston Symphony Orchestra—Worcester, Mass., March 12; Philadelphia, March 18; Carnegie Hall, New York, March 21; Brooklyn, March 22; Carnegie Hall, New York, March 23.
Boston Symphony Quartette—Washington, March 20; New York, March 22.
Chicago Orchestra—with Schubert Choir, Toronto, March 12.
Cincinnati Symphony Orchestra—Cincinnati, March 13 and 14.
Kneisel Quartette—Boston, March 19.
Minetti String Quartette—Oakland, Cal. March 21.
New York Philharmonic Society—Carnegie Hall, New York, March 15 and 16.
New York Symphony Orchestra—Brooklyn, March 14.
People's Symphony Society—Cooper Union, New York, March 21; Carnegie Hall, New York, March 22.
Russian Symphony Orchestra—Carnegie Hall, New York, March 14.
St. Paul Symphony Orchestra—St. Paul, March 12, 19 and 21.
Theodore Thomas Orchestra—Chicago, March 15, 16, 22 and 23.
University of California Orchestra—Berkeley, Cal., March 14.

3. Operatic Organizations

"Madam Butterfly"—San Francisco, March 11, 12 and 13; Oakland, Cal. March 14, 15 and 16; Ogden, Utah, March 18; Salt Lake City, March 19 and 20; Denver, March 21, 22 and 23.
San Carlo Opera Co.—Oakland, Cal., March 22.

4. Future Events

March 14—Brahms's "Requiem" and Mendelssohn's "Hymn of Praise," New Haven Oratorio Society, New Haven.
March 14—Concert of Choral Art Society, Boston.
March 14—Concert of Orpheus Club, Salt Lake City.
March 15—Beethoven's Ninth Symphony, Philharmonic Club, Minneapolis.
March 19—"The Apostles," Edward Elgar, New York Oratorio Society, New York.
March 20—Concert of Apollo Club, Boston.
March 21—Concert of St. Cecilia Society, Mendelssohn Hall, New York.
March 24—Concert of New York Arion Club, Arion.



"Did you ever know," remarked the medical authority, "that any one who will constantly practise singing can stave off consumption?" "Even so," replied the hard-headed man, "some people might stand a chance of living longer by letting consumption take its course."—Philadelphia Press.

"Mme Chignon is a finished singer, isn't she?"
"Yes, she ought to have retired long ago."

Hicks—"Miss Flatly sang with much feeling at the concert last night."
Wicks—"Ah?"
Hicks—"Yes. She spent most of the time feeling for the right note."—Somerville "Journal."

She—"Do you think my voice will ever be suitable for opera?"
He—"Stage or boxes?"—Yonkers "Statesman."

Lady—(whose sister is singing in the adjoining room)—"How do you like the song, lieutenant?"
Lieutenant—"That's all right. You can't fool me, I know a phonograph when I hear one."—Meggendorfer Blaetter."

The booking of a singer's tour doesn't always depend on the volume of his voice.—Philadelphia "Bulletin."

WHY NOT UNIONIZE THE CLAQUE?

That's All The Applause Brigade Needs to Insure Its Success in America.

Some interesting facts concerning the "claque"—an organization employed to applaud operatic artists—are given in the New York "Press" this week.

In our metropolitan life the Italian claqueur is a novelty; but when such a thing as a monkey house comes between art and a foreign importation the thing to do is to down the monkey house and its admirers and protect art, says the "Press." The claqueur relieves the monotony of the \$3,300 situation. While sordid patrons of the opera are willing to sit in orchestra stalls or boxes and count the notes of the tenor to estimate the price of each the claqueur is getting his \$2 a night and a free seat to glitter the tout ensemble, yell "due volte!" clap his hands and—after it is all over eat a fifty-cent table d'hôte at Maria's.

New York has wanted a claque badly for many seasons. If a play or opera is good no claque, paid or unpaid, can hurt it. If it be bad no claque, paid or unpaid, can save it. The claque assists in rendering a quick decision. I hear the Italians from the vicinity of University place and Eighth street shouting "da capo!" and "de novo!" They want the whole song repeated—or imagine they do. The French cry is "encore!"—which doesn't mean to keep still, literally, but "again!" or "more!" Then there is the "bis" brigade, wanting everything twice.

About the year 1820 dramas in France were so poor and their production so

inadequate that efforts were made to force them upon the public. M. Santon organized the Parisian claque. The doubtful manager of an impossible production would send for any number of claqueurs, sometimes for 500 or more, to insure the success of the piece. The claqueurs are divided into classes. The "commissaires" commit the piece to memory and are noisy in pointing out its merits. The "rieurs" laugh at the puns and jokes. The "pleureurs" hold their pocket handkerchiefs to their eyes at the moving parts; they are mostly women. The "chatoilleurs" keep the audience in good humor. The "bis-seurs" cry "encore!"

The claque is bound to come here; as a matter of fact, it is virtually installed. The old-time American plan is to "paper" the house when a play shows a decided inclination to fall into the slough of despond after the first two or three nights. "Comps" are not scattered broadcast when the "standing-room-only" sign spreads itself over the lobby. A sure way to tell the success of a drama in New York is to observe the condition of the sidewalk in front of the entrance about curtain-raising time. If it is littered with ticket speculators, asking premiums for seats, something is doing inside. These gentry do not waste their time hanging about empty houses.

The claque was undoubtedly a Greek institution. At any rate, we know it was well established in ancient Rome. All it needs in America to render it a success is a union label.

GRAND OPERA OPENS IN KANSAS CITY

Brilliant Audience Hears Members of San Carlo Company in Ponchielli's "La Gioconda."

KANSAS CITY, Mar. 4.—The season of Grand Opera opened brilliantly Tuesday night with Ponchielli's "La Gioconda" and a cast including Nordica, Constantino, Fornari, Segurora, Monti-Baldini and Conti-Borlinetto.

An audience of over 4,000 persons assembled in Convention Hall, manifesting the interest which the San Carlo Company had excited by being on time, although the curtain was scheduled to rise at 7:45 o'clock.

The performance was in every sense satisfactory. With the exception of Mme. Nordica, every member of the cast was unknown, save by reputation, to the Kansas City public, yet the reception accorded the singers was of the most cordial. Mr. Russel is fortunate in having secured a tenor like Constantino. His voice is of purest quality, delightfully limpid, lyric, yet not without possibilities of dramatic intensity. His "Celio e Mar" was enthusiastically applauded and had to be repeated. Fornari, the baritone, as Barnaba, the spy, proved himself to be an actor of no mean attainments, as well as a singer of the first order. Mme. Monti-Baldini was an impassioned Laura, Mme. Conti-Borlinetto won a deserved recall by her rendering of "Voce di donna."

It is scarcely necessary to comment upon the work of Mme. Nordica. She is an old friend and sang as charmingly as ever Tuesday night.

The chorus was a delight, the orchestra excellent, Conti, the conductor, most efficient. A final word of commendation for the ballet. It was one of the most enjoyable things of the evening. The women were particularly graceful and pretty.

Artistic unity and general excellence are the aims for which Mr. Russel has striven and striven successfully.

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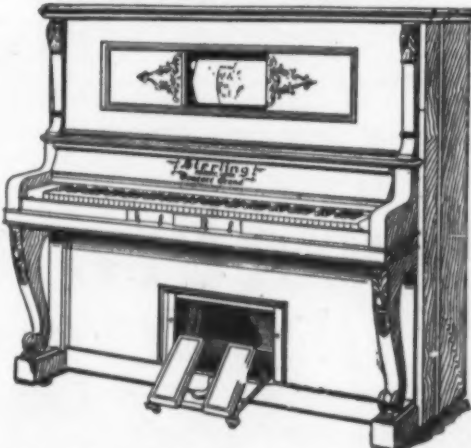
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